

NOLAMBA SCULPTURES

C. SIVARAMAMURTI, M.A.,

Assitant Director, National Museum, New Delhi

BULLETIN OF THE
MADRAS GOVERNMENT MUSEUM



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PREFACE

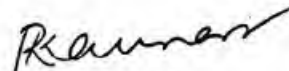
This book deals with the Nolamba sculptures displayed in this museum. These were recovered from Hemavati in Anantpur district of Andhra Pradesh.

The Nolambas were one of the most powerful minor dynasties of South India. During 9th and 10th Century AD they were a power to reckon with. They were feudatories successively of the leading political powers like Pallavas, Gangas, Rastrakutas and Chalukyas. Hemavati, in the Madakasira taluk of Anantpur District in Andhra was the capital of their kingdom Nalamabavadi 3200. They made that city an art centre by building beautiful temples with fine carvings. The unique feature of their architecture was the svelte sculptures tastefully decorated with ornamentation. This made their temples pilgrim centres of art lovers.

Dr.C.Sivaramamurti, the first Indian Director of the National Museum, New Delhi began his career in this Museum. During his tenure in this Museum, with the encouragement of Dr.F.H.Gravely, the then Museum Superintendent, in 1937-38 Sivaramamurti visited Hemavati on a study tour and collected the Nolamba sculptures and architectural pieces for the Museum. They are now displayed in the Nolamba bay and Hindu Sculpture Gallery of this museum.

In spite of its merit and high value there are very few authoritative works on Nolamba Art. The first two pioneer works on the subject are Nolamba Temples at Hemavati by the British Scholar D.E.Barret and the present book by Dr.C.Sivaramamurti. D.E.Barret published his book in 1959 and within five years Chennai Museum brought out Sivaramamurti's work as its Bulletin in 1964. There has been no notable addition to knowledge on these sculptures after this book was written.

The present republication aims to cater to the long felt need of art historians and indologists.



(R. Kannan)

2000 AD

DEDICATED
TO
Dr. Sir C. P. RAMASWAMI AIYAR
as a mark of affection and esteem

AUTHOR'S PREFACE

With the kind encouragement of Dr. F. H. Gravely, the then Superintendent of the Government Museum, Madras, I was able in 1937-38 to visit Hemāvati, the ancient capital of the Nolambas where I expected to get a good number of sculptures for the Government Museum to represent a school almost completely unknown. Fortune favoured the attempt, as, though the place was almost inaccessible, the help of the Collector of the district and other revenue officials prevailed over even the inhospitable play of the elements, and even a great downpour and a threatened overflow of the large local irrigation tank did not deter the bringing of the sculptures from this impossible spot to the Madras Museum.

The publication of my study of the sculptures of the Nolamba school was long delayed owing to my other pre-occupations first in the Government Museum, Madras, then in the Indian Museum at Calcutta and finally in the National Museum at New Delhi. I am now happy that I have been able to finish this booklet composed of my thoughts on the subject.

I recall with affection and gratitude the encouragement that I received from Dr. Gravely not only in acquiring the sculptures but also in studying them. To Dr. A. Aiyappan and Dr. S. T. Satyamurti I owe my most sincere thanks for all the help they rendered in my study of this material long after I had left the Madras Museum. I cannot adequately thank Dr. (Mrs) Grace Morley for her very warm encouragement in my work of research and publication which has made possible the appearance of this and other books. I take this opportunity of conveying my warmest thanks for the great interest evinced by Dr. Satyamurti in getting this booklet through the press. I am thankful to Sri V. N. Srinivasa Desikan for kindly preparing the index. Most of the photographs illustrated here are from the Government Museum, Madras and a few are from the National Museum and the Department of Archaeology, to whom my thanks are due.

C. SIVARAMAMURTI

National Museum, New Delhi.

April 25, 1961.

CONTENTS

	PAGE.
Author's Preface 	v
Introductory 	1
The Nolambas 	5
Nolamba Art 	7
Nolamba Sculptures in the Museum 	13
Bibliography 	26
Index 	27
Plates and Explanations 	I-XLV

NOLAMBA SCULPTURES IN THE MADRAS GOVERNMENT MUSEUM

BY

C. SIVARAMAMURTI, M.A.

INTRODUCTORY

Hemāvati, once the flourishing capital of the Nolamba kings that ruled a province of 32,000 villages forming the important area of Nolambavādi adjoining Chālukya, Gaṅga, Pallava and Chōla territory, is today a straggling hamlet in the Maḍakaśirā taluk of the Anantapur District in Āndhra State. It is rather out of the way and not easily accessible; a single bus a day on its way from Hindupur to Maḍakaśirā stops for a minute or two on the main road to step down passengers bound for Hemāvati who should therefrom continue a further distance of six miles on foot or on bullock-cart to reach this village of ruined temples and lovely sculptures.

The temples in this village are almost all in ruins and bad repair and though under worship look almost neglected. There is no place in this village where some beautiful lintel or lovely pillar or a mātṛikā of the saptamātṛikā group or frieze of ganas or pillar corbel or a ceiling slab with lovely dikpālas exquisitely carved or some such piece is not found lying half buried to proclaim to the world how much more there existed in the way of monuments in this now deserted but once pleasing and flourishing town of the Nolamba Pallavas.

In 1937, I happened to visit Hemāvati to study this little known school of sculpture and to get a few fine examples for display in the Madras Government Museum in its Archaeological galleries. The incessant rain at the time with the irrigation tank near by full to the brim and the high bund threatening breach at any moment made the case of acquisition of these sculptures I had selected from the several lying strewn about in the village or near-about the temples themselves very difficult indeed. But when however by a supreme effort of not only the Revenue officials who usually help in such cases but also of the magnanimous villagers these finally arrived at the Madras Government Museum to adorn the special bay reserved for the school, the attention of the world was drawn to a new and pleasing phase of South Indian Sculpture.

My study of this sculpture and the acquisition of this wonderful material would not have been possible without the loving encouragement and help of Dr. F. H. Gravely, the then Superintendent of the Madras Government Museum with whom I had the

privilege to work. There were already two pillars in the Madras Government Museum with inscriptions giving an account of the Nolambas, but those now brought were all sculpture representing the Nolamba school.

The history of the Nolambas is already known from the numerous inscriptions that have been collected in Nolambavādi and from other numerous references to them in the inscriptions of other southern dynasties. But very little of this school of sculpture is yet known.* It is intended that the material discussed in this paper would form a preliminary to a more detailed study of the existing monuments at Hemāvati.

Amongst the sculptures brought from Hemāvati to the Madras Government Museum are a few hero stones with inscriptions which form as it were a study in the art and palaeography of the Nolambas and happily help by their coincidence the mode of dating the sculpture of this school.

The sculptures of this area are mainly in the Chālukya style fully imbibing the Chālukya-Rāshtrakūṭa spirit, though there is also an aroma of Pallava art combined in it. The Nolambas claim kinship with the Pallavas. In fact they call themselves Nolamba-Pallavas and such a fusion of Pallava-Chālukya element in this area cannot be surprising.

As in the heart of Bādāmi, there is an inscription in bold Pallava letters of the victorious king Narasimhavarman, the conqueror of Vātāpi and vanquisher of Pulakeśin, right on a boulder of rock to make known to the world the utter defeat inflicted on the great western ruler, and even as there is a similar inscription at Kāñchīpuram of the warlike Vikramāditya of the Western Chālukya line in the *maṇḍapa* of the Kailāsanātha temple to proclaim his conquest over the Pallavas and his generosity as well as admiration for this great temple of Rājasimheśvara, we have right in the heart of Hemāvati close to Doḍḍeśvara temple a pillar of cubical section with a long inscription in Tamil-Grantha letters proclaiming the success of the Chola dynasty in this area.

The conquest of Nolambavādi is so often mentioned in the Chola inscriptions along with that of Tadihappādi, Raṭṭappādi and other places, that for what we have as just a mention in an inscription, an ocular proof as it were is found in this important inscribed standing pillar, to reiterate the conquest mentioned in the copper-plates and other records of the Cholas on the plinths of their temples giving the usual *prabasti* or *meykṛti* of the emperors all over their vast empire.

It is a matter of great pride and satisfaction to us in the search of historical documents that our ancestors imbued with the spirit of *dharma* never interfered with such announcement of victory and erection of pillars in token of conquest; for it could

* The only literature on this subject is the valuable little book 'Nolamba Temples at Hemavati' by Douglas E. Bairrett.

not have been difficult for the Chālukyas of Bādāmi or the Pallavas of Kāñchī or the Nolambas of Hemāvati to erase all these vestiges of foreign intrusion in their territory and their humiliation, in which case, the historian today would have been left with very little material to corroborate what would probably appear to him fantastic claims and hyperbole in the absence of actual proofs like these. These are fortunately preserved for us only by this *dhārmik* discipline of self-control which allowed even such records which went against their prestige stand in their territory long after the hostile power that put them up came to an end or ceased to be effective in their territory.



Fig. 1. Perforated window of Nolamba workmanship from the Brihadisvara temple, Tanjāvur.

The fragments of carved pillar and fine perforated, decorated windows with exquisite carvings in greenish stone, the former lying strewn here and there and the latter fixed up in the walls of the long *maṇḍapa* of the Brihadisvara temple at Tanjāvur (Fig. 1 and pl. XXXIII) form another evidence of samples of Nolamba sculpture brought home by the victorious Chola prince Rājendra after his triumph over the Nolambas which is recorded in the inscriptions of Rājārāja.

At Tiruvaiyār seven miles from Tanjāvur, is an ancient Chola temple as an adjunct of which is the Apparsvāmi shrine. This small temple is associated with the great Saiva saint who converted the Pallava king Mahendravarman to Saivism and the sacred spot has a temple erected by Rājendra. An inscription

on the plinth gives the *prāśasti* of Rājendra Choḷa. Around the temple are corridors with rows of pillars. There are about fifty exquisitely carved pillars in greenish basalt with intricate carving in a style so different from all around that they stand out distinctive entirely variant from their surroundings (pl. XXV). These are in fact Nolamba pillars brought as war trophies by the great connoisseur of art Rājendra, who, like another great victor, also a connoisseur, several centuries later, Napoleon Buonaparte of France, took a pride in collecting and bringing home great art treasures to widen the horizon of his own subjects at home. Such is indeed the great Eastern Gaṅga masterpiece, the Gaṇeśa from the Kalinga territory, brought from another subjugated area and now preserved in the Nageśvarasvāmi temple at Kumbakonam; and another similar one is the Eastern Chālukya bull so characteristic of early mediaeval Āndhra art but so dissimilar to the rest of the artistic work at Gaṅgaikondacholapuram where it has found its abode being brought there by Rājendra himself. The most interesting of Rājendra's war trophies is the Pāla metal image of Narteśvara brought from Bengal and now preserved in the Śiva temple at Melakaḍambur near Chidambaram.

THE NOḶAMBAS

The kingdom of Noḷambavāḍi, 32,000, also known as Noṇambavāḍi, was ruled over by the Noḷambas whose capital was at Heñjeru or Hemāvati in the Maḍakasirā taluk of Anantapur District. The Noḷambas claim descendant from Trinayana Pallava or the Mukkaṇṭi. They were powerful during the 9th and 10th centuries A.D. Still they were most of the time feudatories of either the Gaṅgas or the Rāshtrakūṭas or the Chālukyas. They were connected with the Gaṅgas by marriage. The first king of the Noḷamba family Maṅgala or Noḷambādhira gave birth to Siṃhapota, whose son Chāruponnera was the father of Polālchora Noḷamba. Mahendra son of Polālchora, was the father of Nanniga or Ayyapadeva. Nanniga's sons were Anniga and Dilipa or Iriva Noḷamba. Siṃhapota was a feudatory of the king Śivamāra Saigoṭṭa. When the Rāshtrakūṭas overpowered the Gaṅga king, the Noḷambas came under the protection of the former. At this stage, the Noḷamba kingdom was composed of 1,000 villages. When the Gaṅgas regained their territory, Rājamalla Satyavākya I married the grand-daughter of Siṃhapota and his own daughter was married to Polālchora, the son of Chāruponnera. Mahendra or Vira Mahendra or Mayindamma (Mahendravarma) was the son of Polālchora by the Gaṅga princess Jāyabbe, the daughter of Satyavākya. His territory was extended and he had sway over part of the Gaṅga dominion also. He was a great warrior and was a power to reckon with during his time. He had constant warfare with the Bāṇas whom he thoroughly vanquished and assumed the title *Mahābali-kula-vidhvamsanan*. Towards the end of the ninth century, Mahendra's power was really felt as far as Tagadur or Dharmapuri in the Salem District on one side and the home of the Bāṇas, near about North Arcot District. He was responsible for several temples and particularly important is that of Mayindiram-Uḍaiyār in the village of Adhaimankottai and the Bhōga-Nandīśvara at Nandi in the Kolār District of Mysore. Having destroyed the Bāṇa king, Bāṇavidyādharma, he became so very powerful as to be called *Tribhuvanadhira*, the hero of the three worlds, in an inscription at Kambaḍuru dated 883 A.D. The Gaṅga king had indeed a very powerful ally in this subordinate of his and he could boast of his rule reaching as far as Kāñchi through the Noḷambas. However tall may be this claim, there is no gainsaying the fact that Mahendra was really powerful.

Noḷipayya, brother of Mahendra, had a matrimonial alliance in the Kadamba family by his marriage with princess Divabbarasi. His other wife was a Gaṅga princess Gomabbe. By the latter he had a son Ayyapa, who, as a warrior, fought the Eastern Chālukya king Bhīma II, and died on the battlefield. This hero on the battlefield had a son Anniga by the princess Pollabbarasi. Anniga was also known as Annayya or Bira-Noḷamba. Anniga was partly responsible for the temple of Lakshmiśvara at Āvaṇi in the Kolār District. His queen was the Chālukya princess Attiyabbarasi and to them was born Irula. Irula was succeeded by Dilipa or Iriva Noḷamba, also known as Noḷipayya or Noḷapayya.

Dilipa was a warrior and fought the Ganga king, either Būtuga or his son Mārasimha. He probably came to the throne in 943 A.D. He was on the side of the Rāshtrakūṭa king Kṛishṇa III when he overran Tondaimandalam and occupied this northern part of the Choḷa kingdom. Dilipa fought with Rājāditya who is mentioned in an inscription as Gajāṅkuṣa-Chola. Dilipa was probably succeeded by his son Nanni-Noḷamba, whose son was Polālchora. The son of the last was Vira-Mahendra Noḷambādhirāja. Vira Mahendra Noḷambādhirāja, the son of Polālchora, who styled himself as lord of Kāñchi had a dig along with the Rāshtrakūṭas in the northern part of the Choḷa empire and could gift away the village Puṅganur in Pulināḍu. All this was possible because of the temporary eclipse of Choḷa power and the triumph of Kṛishṇa III who planted a pillar of victory at Rāmeśvaram after taking Kāñchi and Tanjāvur. Indra or Indradeva was the son of Vira-Mahendra.

The Gaṅga king Mārasimha appears to have put down the Noḷambas towards the end of the 10th century and there is mention of three Noḷamba princes almost in hiding up to 974, the year of Mārasimha's death. It was now the turn of the Choḷa kings to overcome the Noḷambas.

Gannarasa, the son of Ayyappa acted as a governor under the Choḷa emperor Rājarāja. Noḷambādhirāja Chorayya continued the rule under Rājarāja towards the end of the emperor's reign.

Later, the Noḷambas came under the Western Chālukyas and the capital itself was shifted from Hemāvati to Kampili on the Tuṅgabhadra. Even the titles assumed by the Noḷamba kings now resemble those of the Chālukyas. We have a Jagadekamalla Noḷamba who was a feudatory of the Chālukya king Jayasiṅga Jagadekamalla. Udayāditya Permmānādi, also a Noḷamba, served under the Chālukya king. Nanni-Noḷamba was another and he called himself Trailokyamalla after his over-lord Trailokyamalla Somesvara or Ahavamalla who ruled from 1040 to 1069. From this time onwards the Noḷambas had frequent change of fortune and allegiance with the rise and fall of their overlords; and it was now the Chālukyas, now the Cholas or Hoysalas in the 11th-12th centuries, but it was now the twilight of the dynasty that was fast ceasing to be of any importance.

NOḶAMBA ART

The inscribed pillar from the Heñjerappa temple at Hemāvati, now in the Madras Museum, which belongs to the time of Mahendrādhirāja, the most powerful in this line, who was born to the queen Jāyabbe the Gaṅga princess, is as important for the study of early Noḷamba palaeography as for understanding the early phase of Noḷamba art. This pillar (pl XIX) has not only an interesting inscription recounting the glory of the Noḷambas but has also excellent letters of the period composing it, probably as beautiful in Noḷamba script as the beautiful letters of Rājasimha's inscription in the Kailāsanātha temple or those of the famous early inscription of Usavadāta the son-in-law of Nahapāna in the Nāsik cave several centuries earlier or even those of the Deopāra inscription of Vijayasena, the earliest prototype of the Vaṅga script in the 12th century.

Along with the inscription there is carving which shows the skill of the Sculptor in the Noḷamba realm in the 9th century A.D. Apart from the interest in the features, ornamentation and style of the figures portrayed on this pillar including a portrait of the King himself—which is all the more important—there is here enough to give us a peep into the mode of the sculptor's work at that period of history.

In the *Kathāsaritsāgara* there is mention of how a *rūpakāra* draws the figure and a *chitrakāra* carves it in relief. There is the *sūtrapāta* or the marking of the lines composing the figure of the panel and this is slowly brought into relief by chiseling (*utthāṅkita*). This is not very different from the process of incising the letters themselves which are very artistic. In fact the sculptor who could carve excellent figures could incise the most beautiful flowery letters and we have the boast recorded in an inscription from the Canarese country of a great sculptor Sovaraśi who queries in flowery letters in the lines of the epigraph, 'when he can entwine forms of elephant, lion, parrot and many other forms so as to shine among the letters, will you madly compete with such a sculptor, Sovaraśi'. Actually, the letters of his inscription form a splendid example of mastery in calligraphy, a rare shower of flowery letters almost like the stars sprinkled on the sky by the great creator of the universe.

This great calligrapher was also a great sculptor; his process recalls the process noticed very much earlier in carvings of the beginning of the Christian era; and we have only to remind ourselves of a famous panel from Nāgārjunakoṇḍa showing the incised sketch of a *torṇasālabhaṅjikā* before the chiselling of it, fortunately recovered in excavations preserved to us in that state by its remaining unfinished.

On this pillar the sculpture is mostly unfinished and in parts almost still a sketch. The umbrella, for example, and the royal couch of Mahendrādhirāja himself, still as a sketch in lines incised, point to the mode and stages in the production of the sculpture (pl. XXI).

The next stage in the sculptor's art at Hemāvati is noticed in the tenth century memorial stones that have been recovered therefrom. How certain conventions in the presentation of particular themes have a hold all over the country is understood by the manner in which the hero proceeding to heaven is portrayed here as in other memorial stones from elsewhere (pl. XXII). Kalidāsa's observation of a hero proceeding to heaven in the company of celestial nymphs, sometimes viewing even his own headless body on the battle field *Kaschid dviṣatkhaḍgahṛitottamāṅgas sadyo vimānaprabhutām upetya/ramāṅgasamsaktasurāṅganas svam nrityatkabandham samare dadarśa**, has inspired not only the Nolamba sculptor but the sculptor all over the land. This accounts for almost similar presentation of theme in Gwalior in Central India, in the Chōlā territory in Tamilnāḍ, in the Canarese areas of the Chālukyas. The human figures and the animals in the hero stone showing the elephant fight are very spiritedly represented (Pl XXIV) and here is a typical battle scene that could be compared with similar scenes of battle in the long historical narration in sculpture in the Vaikunṭhaperumāl temple at Kāñchīpuram. Though in the Chālukya style, the *howḍa* here on the elephant is not half so embellished as those in Hoysala sculpture at Halebīḍu; but then it should be remembered that sculpture with a peak of ornamentation, of almost a load, appears first very much later even in Chālukya sculpture, at least a couple of centuries later, and this earlier sculpture from Hemāvati though comparatively more ornamented than other Pallava or Chōlā and truly in tune with Chālukya is still less ornamented than the Hoysala. The trappings of the elephants and of the horses, the dress and equipment of the martial figures portrayed in these memorial stones, particularly help us to visualize vividly the heroic spirit of the princes and chieftains of the time. A beautiful umbrella with hanging pearl strand decorations, the flowing banners and pennons all breathe the spirit of the time as represented in art, and such features could be compared with those in Pallava and early Chōlā sculptures of the period.

There are several other special points to be considered in a careful study of the individual iconographic themes and representations of gods and goddesses, Gaṇas Gandharvas and Vidyādhara and themes like animals and birds both natural and creations of fancy *ihāmrgas*. In these themes the decorations of all temples abound, and to this the Nolamba temples are no exception.

The peculiar features noticed in Nolamba sculpture call for a careful comparative study of features in late Pallava, early Chōlā and Rāshtrakūṭa carvings.

To take concrete examples it may be worthwhile comparing the seated Dakṣiṇāmūrti now lying near the Siddhesvara temple at Hemāvati (pl. XXVI) with similar figures from Kāveripakkam that are of the late Pallava period influenced to a great extent by Chālukya

* Another, with head cut by the sword of his foe, and immediately becoming the lord of a celestial car with a divine nymph clinging to his left, saw his headless trunk dancing on the battlefield.

Rāshtrakūṭa traditions. The *jaṭas* are not curled ringlets of hair but are regular long locks making up a huge *jāṭābhara*, the outer contour of which is not very different from the Pallava (pl. XXXVIIa) and Choḷa type (pl. XXXVIIb). The *vastra-yajñopavīta* going over the right arm is at once suggestive of the Pallava tradition both from the Pallava and Chālukya territory. The upper hands with the *akṣhamālā* and flame of fire and the lower ones in *āhūyavarada* and holding the manuscript are in similar traditions. Only on one ear, the left, there is a *patrakuṇḍala* while the other is free. But as we may note from the Ālīṅgana-Chandraśekhara in the Siddheśvara temple at the same place (pl. XXXI), the mode of depicting shellshaped *kuṇḍalas* or circular *ratnakūṇḍalas* on both ears even in the case of Śiva as in other Chālukya sculpture is also in vogue here. In this Dakṣiṇāmūrti, it may be noticed that locks of hair twirl over and over again right on the contour of the shoulder forming a sort of decoration; such a thing is observed in late Pallava and very early Choḷa sculptures also. There is similarly a single straggling *jaṭā*, hanging down from the shoulder, almost approaching the arm, meandering in curl shape, forming as it were an earlier prelude to the shoulder tassels that appear later in Choḷa sculpture, but never present in Pallava sculpture. These tassels even when they occur in Choḷa sculpture appear only on one shoulder in the first instance and it is quite late that they appear on the other shoulder and later still get elaborated. But the prelude to these even in early Choḷa sculpture is only this curling *jaṭā*, and probably it has an inspiration from this area.

This period appears to have been one of transition, and weapons are carried not only in a natural way, as in early Pallava and sometimes even in very early Choḷa sculpture, but they are also carried in *kartarimukhaḥasta*—a feature that is found even in late Pallava and early Choḷa sculpture. As in late Pallava and very early Choḷa sculpture, the *keyūra* or armlet is of the *ananta* mode with the serpent hood-like top of the *ananta* curled up in beautiful decorative form high up on the arm almost reaching the shoulder. The simple necklets speak the early pattern of decoration all over the South.

The *yajñopavīta* does not necessarily always go over the arm and there are instances of its close presence on the stomach and touching the waist as in the case of Vārāhi near the Siddheśvara temple (pl. XXVII) or of Subrahmanya on the perforated window of the Doḍḍeśvara temple, (pl. XXVIII) or in the case of Vaiṣṇavi outside the same temple (pl. XXIX). But sometimes as in the case of Dakṣiṇāmūrti it goes over the arm (pl. XXVI). The shoulder tassels elaborately worked out in the case of Sārya from the Doḍḍeśvara temple may appear to point to a later date, but actually such tassels appear on both the shoulders in early Chālukya sculpture, sufficiently early when they are absent in Pallava-Choḷa sculpture (pl. XXXVIIIa). The long central tassel hanging from below the lion clasp of the girdle, and the two ribbon tassels on either side, descending almost in cascades resting for a while on the girdle loops, fashioned in semi-circular shape like the Pallava ones, form a characteristic, as in the case of other

Chālukya sculpture. Sometimes the single strand separated from the *yajñopavīta* hangs down and runs the whole length over the thigh and the leg almost forming as it were a second flow of the sacred thread at some length below the upper one. This may be noticed in the Sūrya figure from the Doḍḍeśvara temple (pl. XXXVI).

The miniature coronet of Devī as noticed in Vaishṇavī from the outside of the Doḍḍeśvara temple (pl. XXIX) reminds us of the similar headgear for Umā in the very early transitional Pallava-Choḷa bronze of Somāskanda from Tiruvālaṅgāḍu. The decorative armlet, the simple but effective necklet and the graceful modelling of the form of the torso point to that. Even the *trivālī* here, which is very prominent but not ungraceful as in very late sculpture of the 17th century, recalls some beautiful early Choḷa bronzes like the standing Pārvatī in the collection of Shri Haridas Swali, or the Pārvatī in the Metropolitan Museum of Art in New York (pl. XXXVIIIb). But the Chālukya element presents itself in Pārvatī who is never shown so in Pallava or Choḷa sculpture, as she parades a highly decorative pearl-decked *dhammilla* (pl. I), a decoration possible in Tamil sculptures only in the case of Rukmiṇī, Satyabhāmā, Sitā or any queen or chieftain's wife portrayed in sculpture. Pārvatī is never presented except with a *kirīṭa* or *jaṭāmakūṭa* in Pallava or Choḷa sculpture, though here, in a meeting place of several cultures, we find both elements.

Jaṭās are arranged flame-like and in medallion shape for Chāmuṇḍā (pl. XXX) whose face, unlike as in north Indian and even in north eastern sculpture, is fairly natural and in any case not frightful in spite of the curved brows and the side tusks at the corners of the mouth. She wears an owl in the circular *kuṇḍala* on the left ear and a corpse hangs from her right ear lobe as a *pretakuṇḍala*. There is a *nāgā-kuchabandha* on her breasts and she wears a *kapāla-yajñopavīta*. On her crown against her *jaṭās* there is the entwining *nāga* decoration in the place of the usual *makarapaṭṭī*. While in North Indian sculpture and even in the regular Chālukya sculpture Chāmuṇḍā has an emaciated and horror-looking form, the figure here is pleasing as in Pallava (pl. XXXIXa) and Choḷa sculpture from the Tamil area further south (pl. XL). She however carries the *triśūla* peculiar to the Chālukya area and the *ḍamaru* in the place of *kapāla* and *naga* that sometimes occur in Choḷa sculpture.

The natural *pāśa* and *aṅkuśa* as in the hands of the Vārāhī in front of the Siddheśvara temple (pl. XXVII) point to a common tradition of natural shape for noose and goad in early Choḷa and early Chālukya art from which Nolamba sculpture gets its inspiration. The flames are absent in the case of *chakra* and *śaṅkha* as may be seen in the case of Vaishṇavī outside the Doḍḍeśvara temple (pl. XXIX). The *chakra*, is a plain circular wheel with a hub. It is interesting to compare with this the Pallava Vārāhī from Kaveripākkam carrying wheel and conch like Vaishṇavī instead of the noose and goad (pl. XXXIXb).

The banian leaf-shaped pendant of chain tassels as seen centrally hanging from the girdle of Vaishṇavī (pl. XXIX) at once recalls similar decoration both on the right shoulder, from the necklet at the back, and also in exactly the same position as in the case of this figure, in very early Pallava-Chola transitional and Chola bronzes, the first two cases in some of the magnificent metal figures in the Tañjāvur Art Gallery, the last instance quite clear in the very early Chola Pārvatī from the Metropolitan Museum of Art, New York (pl. XXXVIIIb).

The *muktā-yajñopavīta*, pearl sacred thread is a tradition from Amarāvati through the Vākāṭakas and the Chālukyas, a magnificent example of which is in the case of Ālīngana-Chandraśekhara in the Siddheśvara temple (pl. XXXI). The *udarabandha* is simple but effective as in most other contemporary Pallava and Chālukya sculpture. The halo for each figure as noticed in the seated Umā-Maheśvara (pl. I), Ālīngana-Chandraśekhara and other carvings is very characteristic of all the schools of Chālukya sculpture of which this is an offshoot.

Very often important individual deities are flanked by seated dwarfish figures of *śaṅkhanidhi* and *padmanidhi* with a rhizome of coins forming a halo and encircling them above their head, a feature that is noticed in the case of *śaṅkhanidhi* and *padmanidhi* guarding the gateway in very early Western Chālukya temples at Aihole. This feature is continued and points to the vital nature of its influence in this area. A comparison here of the Pallava *nidhis* from Kaveripākkam is indeed interesting (pl. XLIa & b). Sometimes *śaṅkhanidhi* and *padmanidhi* are shown seated on elephants and presented most artistically as in the perforated window with roundels formed by meandering creeper with dance and musical figures carved against them in most pleasing form as in an example from the Doḍḍeśvara temple at Hemāvati (pl. XXXII). This perforated type of window with wonderful carvings of dance figures is another feature of Chālukya sculpture which attracted the attention of Rājendra when he conquered Noḷambavādi, and he brought a few examples to his capital as already noticed earlier (Fig. 1 and pl. XXXIII). The abiding influence of this Chālukya motif on Chola sculpture may be noticed in the sudden efflorescence of decorative detail in the Dārāsura temple in the 12th century A.D., where even the pillars and the ceiling exhibit this profusion in decoration. The standing Ālīngana-Chandraśekhara from the Siddheśvara temple recalls the fondly embracing couples from the Mallikārjuna temple at Paṭṭadakal where the Southern *śilpi* brought from near Kāñchi by the art-admiring king Vikramāditya was encouraged by the art-minded Chālukya queen Trailokyamahadevī like an earlier Pallava queen Rāṅgapatākā. Similarly the seated bull from outside the entrance of the Siddheśvara temple (pl. XXXIV) recalls similar Chālukya *nandis* from near Vijayawāda which however are in Eastern Chālukya tradition. It is interesting to find that Chālukya bulls in Vijayawāda very closely resemble Noḷamba bulls at Hemāvati. The reason is not far to seek as both have a common inspiration, Western Chālukya. Even the

Kākatīya bulls of later date show that the same tradition continues and there is obvious resemblance in the rows of bells resting on the body of the couchant animal and on the ground touching it. This is really most interesting and we could easily compare this with similar bulls carried by Rājendra Chōla from the Veṅgi area in token of his triumph in the Eastern Chālukya territory.

Brahmā from a window in the Doḍḍeśvara temple (pl. XXXV) presents another interesting feature. He is just a youth, a *deva* with a pleasing slim form and youthful face quite unlike the old and bearded figure in Chālukya sculpture based on the mediæval northern tradition which has influenced later Chālukya carving. This closely follows the early Chālukya tradition and the Tamil.

Sūrya, however, as in the case of regular Chālukya figures, has amazons, warlike figures with bow and arrow, flanking him, driving out darkness by shooting it out (pl. XXXVI). This feature is invariable in the case of Sūrya in northern sculpture, a tradition followed by the Chālukya sculptors but not by the Tamil school (pl. XXXVIIIa) where always Sūrya stands in solitary glory. He is, however, bare-footed, as, in spite of the penetration and absorption of other northern traditions in the Chālukya school, the top-boots of Sūrya are absent.

In the case of Subrahmanya from the window of the Doḍḍeśvara temple, (pl. XXVIII) the twist of the neck of the peacock standing behind him is a feature that can be noticed similarly in Eastern Chālukya sculptures of the same deity from the Golīṅgeśvara temple at Biccavol, and this again points to a common source.

NOĻAMBA SCULPTURES IN THE MUSEUM

1. This is a carving in high relief showing Umā-Śahita Śiva seated in *virāsana* with Umā close to his left (Fig. 2 and pl. I). He carries the *śūla* and *nāga* in his upper pair of arms, a *jambīra* fruit in his lower right hand while the lower left touches the breast of his spouse as he caresses her.

Śiva wears an elaborate *jaṭāmakūṭa* starting with a flat bead-bordered chaplet above which is a pearl-bedecked ornamental roll on top of which is the crest jewel with a large oval gem set with similar ones all around with five spokes on top and sides with the base supported by double *makara* head. This entire ornamentation including a skull and the *dhuttūra* flower goes against the *jaṭās* arranged in the *makūṭa* fashion. While the right ear is free, the left has a *makarakuṇḍala*. There is a row of flower-shaped decoration on the shoulder on either side. In addition to an *ekavālī* composed of pearls with a large central *indranīlamāṇī* is a heavy ornamental necklet composed of several strands of pearls and decorative tablets or *phalakas* with intricate ornamentation and with pearl tassels forming several semi-circular drops. The sacred thread is composed of pearls *muktā-yajñopavīta* with elaborate rose-petal pattern forming the *brahmagrandhi* or the knot. The *keyūra* is of ornamental type with circular gem over double-*makara* head and five topward projections. Alternate beads and patterns make up the bracelets, anklets and *pādasara*. There are rings on the fingers and toes. This is an elaborately ornamented figure with the oval halo, usual in this sculpture, also decorated with bead border rim. Pārvatī has similar ornamentation. While her right ear is bare the left ear has a circular *kuṇḍala*. The ringlets of hair on her forehead and flower and pearl-bedecked coiffure behind it, show the graceful decorative pattern of Chālukya work. Apart from the pearl necklets, a strand of which is tight on the neck, another, further down, as an *ekavālī* dangles between her breasts, so full as almost to press each other reminding us of Kālidāsa's verse *anyonyam utpīḍayadutpalākshyās stanadvayam pāṇḍu tathā pravṛiddham madhye yathā śyāmamukhasya tasya mṛṇālasūtrāntaramapyalābhyam*, *Kumārasambhava* i, 40. There is a central necklet composed of several pendant gems or beads shaped like tender mangoes. The *mekhalā* is elaborate. While she lovingly leans her right elbow on the thigh of her spouse, she holds the *klākamala* or the sportive lotus in her left hand and is seated at ease lost in pleasant reverie of the thought of her *saubhāgya* described by Kālidāsa in his verse: *akhaṇḍitam prema labhasva patyur ityuchyate tābhirumā sma namrā tayā tu tasyārdhaśarīrabhājā paśchātkrītās smigdhajanāśishopi*, *Kumārasambhava* vii, 28, which is reflected in this charming sculpture.

On the pedestal there is the seated Nandī with an inscription in early Canarese characters of the 9th century A.D. *Svastiśrī Pāsanabbe* Hail prosperity, the lady Pāsanabbe. It mentions possibly the queen who was the donor of this beautiful piece

which once adorned one of these temples at Hemāvati. The entire sculpture has an oval background with flat band and bead pattern as a thick border.

The inscription and the sculptural style of carving can be ascribed to the 9th century A.D. and to this period the rest of the sculptures may mostly be ascribed.

2. This is a similar sculpture of Umāśahita where Śiva is seated in *virāsana* in the same embracing attitude and with almost similar type of ornamentation except that it is not as elaborate as in the other (pl. II). The necklet is less elaborately worked. There are *makara-kunḍalas* on both ears. The knot of the *muktā-yajñopavīta* is not so very decorative. Ornamentation over the *jaṭā* is rather plain. The halo, rather small and almost circular, covering only half the height of the *jaṭā*, has lotus petal pattern worked into it.

Umā also has circular *kunḍalas* on both ears and a similar coiffure though less elaborate. The ornamentation generally follows the earlier one though less elegant and elaborate.

The faces however are a little more elongate and have their own charm. While the Nandī is present on the pedestal there is no inscription. The third eye of Śiva is more prominent here than in the former one.

3. This is a wonderful example of Nāṭarāja dancing in the *prishṭhasvastika* attitude (pl. III). There is an ecstatic smile on the face. The *jaṭā* is elaborately arranged and ornamented as in the previous figures. The *muktā-yajñopavīta* has an additional single strand almost dropping straight down from near the *grandhi* or the knot, also flower-decorated. The lower necklet is flat, semi-circular and gem-set and has pendant pearl tassels at intervals. Gem-set *udarabandha*, *kunḍalas* on the ears, *ananta* type of *keyūra* bracelets, anklets and *pādasaras* in addition to elaborate girdle also gem-bedecked and the *uttariya* tied over the waist in *kaṭisūtra* fashion running semi-circularly to cover the *prishṭha* and dropping straight on either side against thighs of the crossed legs present, a lovely scheme of decoration characteristic of the school. While the representation of Nāṭeśa dancing on the Apasmāra dwarf trampled underfoot follows the southern tradition, the northern manner of a number of hands *bhujataruvana* as Kālidāsa would have it in his line *paśchādudhachairbhujataruwanam maṇḍalenābhilīnāḥ* is observed too, and there are actually six hands for Nāṭeśa—one of them carrying the *śūla* and another the *kapāla*. Two dwarf *gaṇas* flank the Lord of dance. Seated on either side, one sounds the cymbals and the other plays the *ūrdhvaka* type of drum. A snake, with which the Apasmāra is playing almost disregarding the crushing weight on his back, is listening to the music and watching the dance with rapt attention recalling *vettī gānarasam phaṇī*.

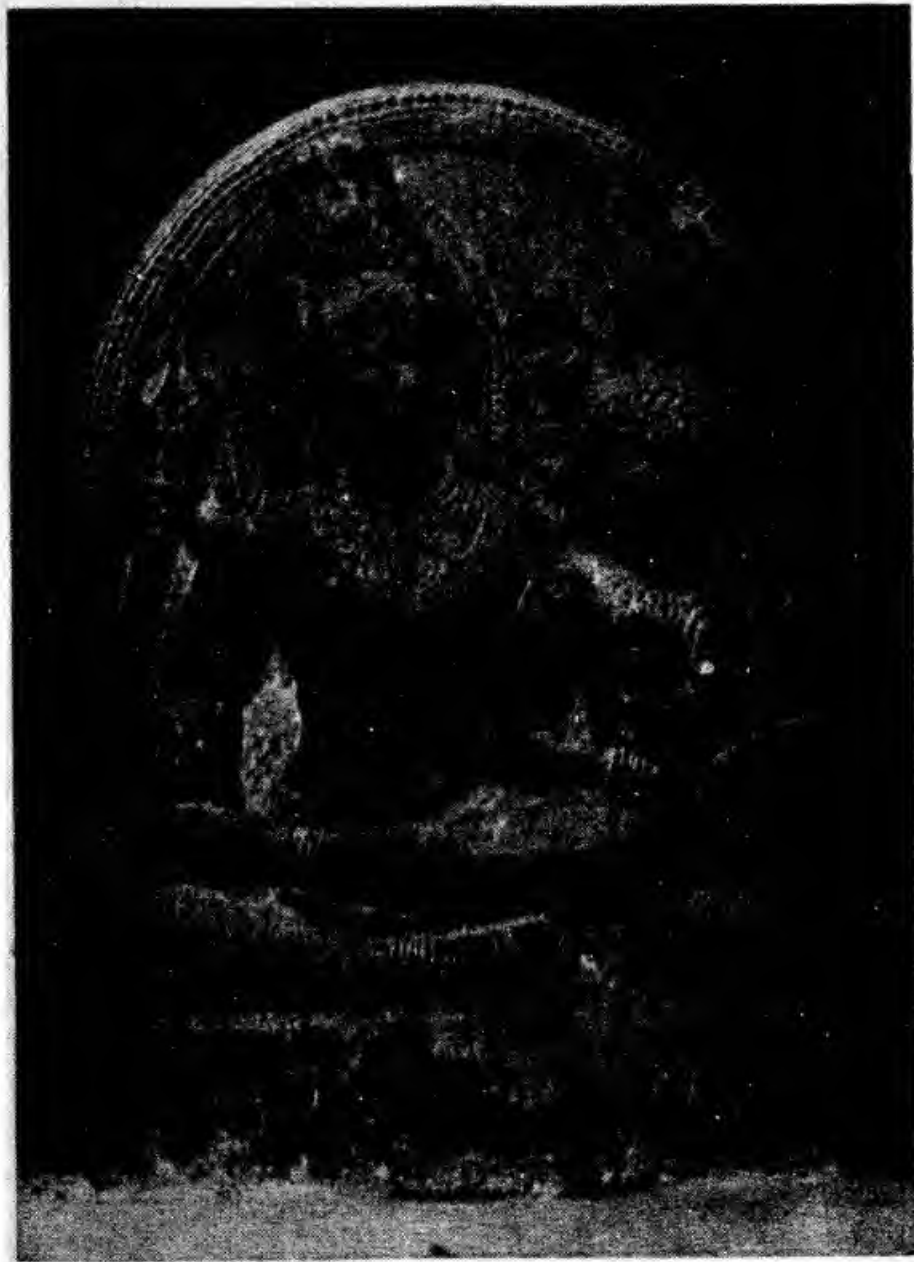


Fig. 2. Uṃāmaheśvara inscribed, Noḷamba, 9th century A.D., Hemāvati, Government Museum, Madras.

4. This is an exquisite sculptural piece representing a seated prince and princess, in all probability Rāmā and Sitā (pl. IV). The prince is seated almost in *vīrasana* wearing a beautiful crown of the *karandā* type, gem and pearl-bedecked, has circular ear-rings of the *kuṇḍala* type on both the lobes, a tight-fitting *ekāvalī* around the neck and a flat gem-set necklet below it with several pearl strands in loops over the shoulders and elaborate *muktā-yajñopavīta*, *udarabandha*, *kaṭisūtra*, *keyūras*, bracelets, anklets and *pādasaras*. The halo is circular coming only half way up to the crown with bead border. While the right hand of the prince fondles his spouse by touching the thigh, the left in the *patāka* attitude suggests *abhaya*, protection to all, *abhayaṃ sarnabhūtebhyo dadāmyetaḥ vratam mama* as Rāmā would put it. To his right, seated almost bashfully, is the lovely damsel with coiffure and ringlets of hair carved beautifully, necklet composed of *ekāvalī*, *kaṇṭhī* with a close-knit row of circular pendants, *aṅgadaś*, *valāyas*, *pālakaṭakas* and *pādasaras* in addition to circular *kuṇḍalas* in both the ears.

It has almost a touch of the several figures of princesses and princes in the Javanese sculptures. It is very clear in Javanese sculpture that both Pallava and early Chālukya traditions have influenced the work of the sculptor in Java and it is no wonder that this parallelism exists.

5. This most elaborately worked image of Sūrya (pl. V) in high relief is a great masterpiece of Nolamba art. In this all the elaborate patterns of ornamentation in Nolamba sculptures can easily be observed. The *kirita* is elaborate and of the *karandā* type with profuse ornamentation. *Makara-kuṇḍalas* adorn the ear lobes. There are elaborate courses of neck ornament, the bottom-most with mango-shaped pendants with an amount of decorative work covering his entire chest. Ornamental tassels are present on the shoulders and elaborate *keyūras* on his arms. The *muktā-yajñopavīta* has a single strand separate from the main stream. The waist zone has elaborate ornamental work including gems and a clasp with lion-head decoration. There is similar ornamentation for the *kaṭisūtra* with a course of tassels arranged semi-circularly at intervals. Issuing almost from the mouth of the lion-head clasp is an elaborate three-fold central tassel composed of a chain pattern with rectangular ornamental clasps at intervals. The three loops below the waist zone are semi-circular and there are elaborate folds and tassels on the sides also. The halo is oval and decorated with lotus-petal pattern. There are *pādasaras* on the feet. The single strand of the really short *yajñopavīta* proceeding below the knee to elaborate it makes it look almost a long one like that of Bhairava. Both the arms of the figure and the lotuses held in the hands are broken and lost. This is one of the finest examples of Sūrya of this period. The *udarabandha* is very elaborately worked as a band with a course of tassels suspended in a row all along.

6. This large figure of Viṇādhara-Dakṣiṇāmūrti (pl. VI & VII), whose *viṇā*, however, is broken and lost, is from a group of *saptamātrikās* flanked by this and Gaṇeśa. The

jaṭāmakūṭa is pearl-bedecked and elaborately worked though broken and partially lost. There are ear ornaments of *kumbha* pattern suspended from the ear lobes. Pearl tassels decorate the shoulders. The necklet though simple has pendants at intervals. The *aṅgada* on the arm has lion-head pattern with pearl tassels issuing from the mouth and has fine spokes as decoration on top. Both the *udarabandha* and the *yajñopavīta* are strips of cloth, the latter being the *vastra* type. The girdle or *kaṭisūtra* has also the lion-head decoration with central tassels in triple pearl-strand fashion issuing from its mouth. There are bracelets and *pādasaras*. Of the four arms, two holding the *vinā* and the *vinā* itself are lost, while the other two hands hold the *śūla* and the *ḍamaru* or the drum. The carvings on the back suggest the *śiraśchakra* with pearl tassels issuing from the central hub and the *kachchha* of the *antariya* garment is clearly portrayed. Though the eyes are large and the brows raised and bow-shaped with the third one on the forehead, there is yet a smile on the face. The body of the seated figure with the upper part and particularly the head bent towards one side puts it in a charming *tribhaṅga* even in seated pose. The *śūla* here as in other previous figures is clear Chālukya type.

7. This remarkable seated Kālī is another masterpiece of Nalamba art from the *saptāmatrikā* group (pl. VIII & IX). Here *javālā-keśa* or flames of hair are composed in *tarāṅga* fashion meandering on either side in curly waves. Though there is jewelled ornamentation at the top, immediately over the ornamental chaplet above her forehead is a gruesome skull and the hissing hoods of cobra. Her brows are knit, the central eye almost emits fire, and her countenance suggests this. From her right ear lobe hangs a corpse, the head and legs dropping on either side, the waist held by the lobe, *pretakuṇḍala*. In the circular ear ring on the left lobe is the figure of an owl, *ulūkakuṇḍala*. Her *yajñopavīta* is composed of human skulls *kapāla-yajñopavīta* and her breast band *kuchabandha* is *nāga-kuchabandha*. Her three strands of necklets have the lowermost adorned with mango-shaped pendants arranged closely in a row. She has elaborate armlets with double-*makara* head separating large circular gem crowned by five decorative spokes and with pearl tassels at intervals at the bottom. Her *mekhalā* girdle has a decorative clasp with central pendant tassel in addition to *kaṭisūtra* flowing over her thighs. She has a number of bracelets, as many as ten, on each of her hands. Of the four arms the lower pair is lost; the upper ones carry the *triśūla* and the *ḍamaru*. She is seated with her right leg bent and resting on the seat while the left is free, though the foot is broken and lost. The *pādasara* is present on the right foot. This is a fine instance of Kālī in the Southern tradition with the figure rather pleasing and the breast full and firm as in other normal feminine figures. The *trivalī* is beautifully modelled and she is not the emaciated type so often met with in later Chālukya sculpture as in North Indian schools with the breasts also hanging down in shapeless form in tune with the emaciated form where the bones appear more prominent. The back of this figure shows the elaborate pattern of hair with the *śiraśchakra* centrally carved with great care to suggest

the full blown lotus, with the innermost course of petals still in the process of blooming, out of which issue pearl tassels in four strands projecting far below it. This important early presentation of *śiraśchakra* in stone sculpture is very helpful in understanding its evolution, specially in the bronzes of South India. Closely touching her back and right below the great mass of flaming hair is another pendant of which the central one is banian-leaf shaped and this is one end of a chain string of the necklets she is wearing. It is this type that is met with in several Choḷa sculptures, in bronzes mainly, but also in stone where the carving is in the round. A thick bead-and-roll flower band is shown centrally above the *śiraśchakra* proceeding straight to the top. The *kachchha* of the under garment *antariya* is present at the back.

8. This seated Gaṇeśa is typical of Chālukya work with the bells forming important decoration both as anklet and *yajñopavīta* (pl. X). The face is a natural elephant's head with the proboscis most of its length running in horizontal fashion to taste the *modaka* from the bowl full of it held in the left hand which is the characteristic of the Northern and the Deccan type i.e. the Chālukya type of Gaṇeśa. The *yajñopavīta* is composed of strands while the *udarabandha* is made up of a snake as a *nāga-udarabandha*. The *kirita* is of the *karanda* type but slightly mutilated. The right hand and the additional pair of arms are mutilated and lost. The figure is typical of Chālukya work the traditions of which the Nolamba sculptor follows.

9. Ceiling slab: This piece constitutes a portion from the ceiling depicting three of the *dikpālas*, each in a panel separated by a band (pl. XIa).

The first portrays Agni with his consort Svāhā seated on a ram galloping at high speed amidst clouds (pl. XII). An attendant *deva*, following the animal closely in the air, holds the umbrella. A standard-bearer in front carries the banner of Agni with flames on top. Below the standard-bearer a fat dwarfish *gana*-shaped attendant blows the conch and just beneath the galloping ram is an attendant playing the flute, hurrying along through the sky. The clouds are picturesquely portrayed as in all Chālukya and Rāshtrakūṭa sculptures. The animal vehicle is gaily dressed with ornamental trappings composed of bells both on the hind quarters and the neck. An elaborate strap for the face and the bit in the mouth make it look almost like a horse in full panoply.

Agni here is not the old bearded pot-bellied type as in northern sculpture. He is a youthful *deva* with all the usual ornamentation including an elaborate crown; the halo, *makara kuṇḍalas*, *yajñopavīta* with double-bell clasp, necklet with pearl strand circlelets all along hanging from it, *udarabandha*, *keyuras*, *kaṭakas*, etc. Svāhā is also similarly dressed. The attendant *devas* in front, behind and below are all gaily bejewelled, wear a crown and other ornaments. Only the dwarf figure has a spread out *jaṭabhara* instead of a crown and a waist cord or *kaṭisūtra* decked with jingling bells.

The adjacent panel shows Yama with his wife seated on his vehicle the buffalo which is trotting along at great speed again amidst clouds (pl. XIII). Yama holds the

danda in the right hand while the left is in *abhaya* as in the case of Agni. He wears the usual ornaments just like Agni and is of pleasing countenance. The buffalo is loaded with ornamentation including the bells on its neck and at the back. The long horns are gracefully treated and characterise the animal as is usual in Chālukya sculpture of the period. The attendant figures are pleasing as in the previous panel, one from behind holding the umbrellas, one in front carrying the banner, and two playing the conch. All the attendants here are of the *deva* type and none a fat short dwarf.

The panel beyond this shows Nīṣṛiti on his human mount (pl. XIV). He is bejewelled like the other *dikpālas* and has his attendants both musical and the one with banner.

The complete ceiling should have had all the eight *dikpālas* encircling a central panel of Śiva as Nāṭeśa multi-armed dancing as in Arāḷgupe where the carving is Chālukya.

10. *Door Lintel*.—This wonderful door lintel (pl. XIb) is typical of the elaborate and extremely pleasing style of carving as seen in every inch of a Nolamba temple including the windows, doorways, niches and the like. Beneath a long and *śālā*-shaped projecting canopy, with artistic carving as decoration at either end and in the centre and provided with two miniature *kūḍus* crowned by *simha-mukha* finials, is a row of *hāṃsas* four on either side proceeding towards the centre in various attitudes of frisking, pecking and looking on. Where the swan row ends, there is a projection of pilaster capital constituting the top portion coming immediately on the jamb on either side. The pilaster brackets are on three sides, the central one projecting forward below the cornice. Towards the end on either side are two musical figures of a *vidyādhara* and *vidyādhari* playing the lute. The pilaster brackets are cut at forty-five degrees with a slight projecting central band. A long panel between the pilaster capitals and beneath the frieze of swans is Gajalakshmi, seated on lotus holding lotuses in her single pair of arms, bathed by elephants. A pair of *chauries* flank the elephants at the top. Sixteen auspicious objects are shown on either side of this central group arranged in two rows. The fish, sun, moon, garlands, flames of fire, fruit, temple shrine *vimāna* and tower (*gopura*) are on one side, while on the other, there is the wheel, lion, bull, elephant, palace, tree, tank and a pair of *pūrṇaghāṭas*. At the extreme ends are seated dwarf figures holding a rhizome oozing coins. These are *śaṅkha* and *padma-nidhis*. They closely resemble the personified *nidhis* from Kāveripākkam (pl. XLIIa & b). A long band below this carving is a creeper pattern so meandering as to form circles, in which dancing musical dwarf *gana* figures are introduced at intervals to adorn the foliage pattern that makes up this lovely theme of *kalpavalli* or the wish-fulfilling creeper. It is interesting to compare with the swans here a similar swan pattern from Kāveripākkam where there is a blend of Rashtrakuta art with Pallava (pl. XLII). The peculiar face, beak and eye of the bird, the decorative crest, the ornamental wings and elaborately floriated tail are all characteristic

of this blend of Rāshtrakūṭa with Pallava art which is also the form of Nolamba art that has so much in common with Chālukya-Rāshtrakūṭa art. The painting of the same theme from Sittannavāsai confirms this close parallelism (pl. XLIII a).

11, 12 & 13. *Pillars*.—The Nolamba pillars are of two varieties, those of square section and circular. Those that are square in section have elaborate carving while those that are circular in section appear almost turned on the lathe, are highly polished and resemble those from the Kākatiya and Chālukya temples.

The pillars are nearly the whole length cubical in section except towards the top where they are circular. The general scheme of decoration is uncarved base; a part above cut in a bit except for a central projection decoratively carved; further up a portion with elaborate carving, this time composed of lion-heads from whose mouths issue pearl tassels and strands which encircle fields forming carved panels illustrating some theme of *Sivapurāṇa*, above it, a band of *kalpavallī* creeper; a long panel illustrating a theme from *Sivapurāṇa* with a rampant or couchant lion at the corners almost recalling the shape of the later *nāgabandha* in early Vijayanagara sculpture; the part above this, circular in section, has the *kūḍu* pattern on all the four sides with lion-head top; the *kūḍu* has a central circular flower pattern. This scheme is repeated on all the sides of these cubical pillars.

Pillar 1: This is a comparatively simple pillar, circular in section looking almost turned on the lathe with exceedingly fine carving of a decorative pattern of pearl strand of loops running all over at a particular height to relieve the monotony of simplicity.

Pillar 2: The first side (pl. XV a) shows on the top panel Śiva seated with his legs crossed, resting one of his hands on the *paraśu*, fondling the neck of the bull his vehicle with another, feeding the animal with a third; flanking him, seated behind and in front of him are devotees, with their hands clasped in adoration. Two lower panels encircled by pearl strands issuing from the lion's mouth show a single theme—Śiva standing resting his hand on Nandī and graciously blessing a devotee, with his hands clasped in adoration. The devotee is oblivious of the snakes issuing from the anthill in front of which he is standing unaware of the danger as he adores the Lord.

The second (pl. XV b) shows the top panel composed of circlets bounded by meandering *kalpavallī*, with four musical dwarfs amidst them, one clanging large cymbals, another sounding the drum, the third gesticulating and the fourth softly striking a smaller pair of cymbals. The lower twin panel has again a single theme, that of Śiva seated as Dakṣhināmūrti with the *sūla* in one hand and the *ḍamaru* in the other, the lower right hand in the *vyākhyānamudrā*, teaching in divine silence as a youth to the aged sages seated opposite him in great reverence, two figures suggesting the entire group.

The third side (pl. XVI a) shows dance and musical orchestra in the top panels composed by the meander of the creeper as a pattern. The large central one on top shows a dancer standing in the *vaishṇavasthāna* with her right hand in *pātaka* and the left in *daṇḍa* and dwarfs sound cymbals on either side. There are dwarfs in three circular panels below, also keeping time. In the large panels beneath this, enveloped by the twirling pearl strands issuing from the gaping mouth of the lion head *kirtimukha*, there is Kṛishṇa on a bull as the destroyer of the demon Vṛishabha and on a crane as the vanquisher of the giant Baka.

The fourth (pl. XVI b) has a large top panel composed of Śiva seated as Dakṣiṇāmūrti with the book in the left hand and the other attributes in the other hands with four sages at his feet listening with rapt attention to his exposition in silence. Even the Apasmārapuruṣha shown trampled by his right foot, is here almost raising himself up to listen to his great theme of the law of the universe. Down below between panels composing a single theme are present Indra and Indrāṇī or Airāvata reverently approaching Kṛishṇa playing the flute amidst his herd of cattle. It is Indra humbled after the Govardhana incident.

Pillar 3: The first side (pl. XVII a) has Somāskanda on the top panel showing Śiva seated with his foot resting on Apasmāra, rather unusual in the Somāskanda form, while Pārvatī is beside him with baby Skanda on her lap. Below this group is a long band with a meandering creeper forming three circular panels, the central one of which is occupied by Apasmāra on whose back Śiva's foot rests. In the other two, there are *mithunas* in amorous embrace. In the two panels below, whose border is formed by thick twirled rolls of pearls, is a single theme, one showing Natarāja, multi-armed, dancing in the *chatura* pose on Apasmāra, with the musical orchestra in the other, two musicians being prominent, one playing the triple drum and the other cymbals. While the number of arms points to the northern tradition, Apasmāra beneath Nāṭesa's feet suggests the southern tradition. Below this again, the meandering creeper proceeds vertically forming circlets with musical dwarfs in them.

The second side (pl. XVII b) shows the simple theme of a gesticulating *gaṇa* in the top panel and two dancing *vidyādhara* figures below in the space encircled by the pearl strands.

The third (pl. XVIII a) presents in the top panel a similar creeper or *kalpavalli* pattern composing four circlets; the top one presenting a joyous *vidyādhara* pair flying in the sky, the *vidyādhari* lovingly holding on to her lover as he floats along in mid-air, with a devoted pair of *chakravākas* or *hamsas* in the circlet immediately below, suggesting the divine love of the pair. There are dwarf dance figures in the circles on either side. In the panels below encircled by the pearl strands, there is a single theme presented in

both, the story of Vāli, the great devotee of Śiva, worshiping the Śivaliṅga, with Rāvaṇa howling in pain bound by the tail of the monkey king for his indiscretion in trying to disturb his worship. The story of how Rāvaṇa had his discomfiture in his encounter with Kārtavīryārjuna and Vāli is well-known. When Vāli was performing his ablutions, Rāvaṇa, as the story goes, challenged him and without waiting to answer him Vāli just bound him up with his tail and carried him along like a little pet animal to all the *kshetras* where it was customary for him to offer his daily worship to Śiva and this is one such.

It is interesting to compare with this a similar panel found in the Rājasimheśvara temple at Kāñchīpuram (pl. XLIV). The theme was so popular that it was repeated in all the great temples of Śiva where the glory of *śivabhaktas* is prominently portrayed. Vāli was a great *bhakta* of Śiva and equally so was Rāvaṇa. The discomfiture of Rāvaṇa at the hands of mighty Vāli who bound up the ten-headed demon with his tail is picturesquely portrayed in the eighth century Pallava panel, and this is a later version of the same incident from Hemavati in the Chālukya area.

It may be recalled that at Ellora the glory of the devotee Rāvaṇa is repeated a number of times recalling the tribute paid to Rāvaṇa by Kālidāsa—*jetāram lokapālānām soamukhair architeśvaram/rāmastulitakailāsam arātim bahvamanyata, Raghuvaṃśa* xii. Rāvaṇa shaking mount Kailāsa, offering his heads to Śiva and fighting the Lokapālas is prominently portrayed at Kailāsa and this aspect of the great *bhakta* occurs even earlier at Kāñchīpuram also. It is but natural that we should expect such favourite themes to occur in identical form in different areas with their own trends in art that freely recognised and borrowed great themes and modes from wherever they occurred.

The fourth side (pl. XVIII b) shows in the top panel a beautiful dancer in the centre with her left hand extended in *ardhamattallī* as an expression of joy, dancing, standing in the *vaishṇavasthāna*, a female drummer playing the drum to her right while another keeps time with a small pair of cymbals, yet another playing the *ālīṅgya* drum while a dwarf wildly whistles and leaps about in joy to the extreme right. All the figures are feminine except that of the dwarf. The meandering creeper below has a little dwarf seated in a circlet contributing to the music and dance by blowing the conch while the rest is designed as leaf and flower pattern. In the larger panels down below formed in the space bounded by the pearl strands issuing from the gaping mouth of the *kīrtimukha*, there is dancing Gaṇeśa on one side enjoying his own dance with one of his hands in the *alapallarahasta* suggestive of wonder, while in the other Śiva is depicted trampling Death as Kālāntaka. Gaṇeśa's proboscis runs the whole length horizontally to taste *modakas* from a bowl in his hand, thus following the northern and the Chālukya traditions. It is interesting to compare this beautiful Kālāntaka with the most

magnificent of this type of a later date, a masterpiece of Rājarāja's time from the Brihadiśvara temple at Tanjāpur (pl. XLV). This is a forerunner of that great masterpiece.

14. *Inscribed Pillar**: This pillar was in front of the Heñjerappa temple at Hemāvati before it was removed to the Madras Museum (pl. XIX). It has an incomplete inscription inscribed in beautiful Canarese-Telugu characters and mentions the king Nōlambādhirāja born of queen Jāyabbe, a princess of the Gaṅga family and daughter of the Gaṅga king Rāchamalla. All his high-sounding titles and lineage are given in high flown language in this inscription.

The writing is on two sides of the pillar which is square in section and the last three lines of the inscribed portion on the second side are very lightly incised. Below this there is a carving in low relief of a Śaiva *dvārapāla* as he would occur to the right of a doorway (pl. XX). He has four arms; a *triśūla* is in the upper right arm and a snake in the upper left. The lower right hand points a *tarjanī* towards his fore-head and the lower left rests on a heavy club; the legs are crossed. In addition to the crown he wears, he has a heavy *jaṭābhāra* encircling the ears and resting on the shoulders. In his left ear-ring there is a swan or a bird presented. The *yajñopavīta* is broad, sinuous and flat. The *udarabandha*, *katisūtra*, *kanthī*, *keyūra* and other ornaments are present.

On the third side there is no inscription but there is a carving in low relief half-finished (pl. XXI). This is an excellent example of how the Nōlamba sculptor like the other sculptors all over India used to do the different stages of carving. It is only a portion of the figures that are actually carved to suggest depth. The umbrella above and the couch on which the central figure is seated are still in the stage of a sketch. The lines are incised with a chisel. The king, obviously Mahendrādhirāja himself, is seated on a couch flanked by two chieftains or probably princes with their hands clasped in adoration. Mahendrādhirāja himself is in an attitude of devotion with his hands joined in adoration of Lord Śiva. A sword or club or some weapon is shown against his torso to the left. He is wearing a crown and is seated in *sukhasana* pose on a couch of the *kulīrapāda* type. Behind the back of the couch on either side are *chaurī*-bearers, each waving a *chaurī*. They are princely in appearance and are wearing crowns; probably they are chieftains. The umbrella above the king is just incised but it is quite characteristic.

15. *Hero Stone†*: This memorial pillar was originally in a field to the west of the village Hemāvati (pl. XXII). It is dated in Śaka 888 or 966 A.D., and belongs to the time of

* No. 124 of B of Stone inscriptions copied in 1899.

† No. 17 of Appendix 3, stone inscription copied in 1899.

Iriya Noḷambādhirāja. The inscription in Canarese-Telugu characters of the 10th century A.D. is both in poetry and prose. It mentions the Noḷamba prince Ayyapadeva and his fight as also the death of the hero Erega at the command of Ayyapa and how he thus became famous.

The sculpture is typical of *virakals* or hero memorial stones of the period. The death of Erega in accordance with the wish and command of Ayyapadeva is present in the lowermost panel. Erega is shown proceeding to *virasvarga* or Valhalla in the company of celestial nymphs, his hand resting lovingly on their neck and shoulder, as they flank him. In the topmost panel the hero is shown transformed into a *deva* and seated on a *mañcha*, an elaborate couch, wearing a divine *mukuta*, celestial nymphs flanking him with *chauri* in their hand as *chāmaradhārīṇīs*. The arrangement of the hair in a knot in the case of the hero and the coiffure of the celestial dancers is quite characteristic of the Chālukya type in art which the Noḷamba sculptor closely follows.

16. *Hero Stone** : This memorial pillar was originally in the Āñjaneya temple in Heñjeru near Hemāvatī (pl. XXIIIa). It mentions the valorous fight and death in battle of the Noḷamba chief Uttiga and his follower Ayyapa with his two brothers Koṇḍiga and Erega. Though the exact date is not given, palaeographically it should be placed in the 10th century A.D., and it is practically of the same time as the previous one. On the side of this pillar is the extension of the line *kāntadan bijjayya* i.e. glorious Bijjayya.

It is a graphic presentation (pl. XXIV) following the verbal description in the inscription of a battle with warriors on elephants in the top panel and foot soldiers in the lower one. The arrow-struck warriors fallen on the battle field and still struggling to fight produces a wonderful wierd impression of a heated fight. The soldiers on the elephants are shown with raised weapons, swords and spears and bows and arrows, armed with shields to ward off blows, fighting valorously; the umbrella, the insignia of noble birth, is held aloft over the fighting chieftains. Individual heroes are presented on the sides; to the left above is a foot soldier rushing with a spear in an attitude of attack holding a shield in his left hand to protect himself from the opponent, and below, a cavalier on horseback; the animal prancing and jumping up in heroic fury is presented spiritedly. The trappings of the horse like the *howḍa* and other appendages on the elephants in the main panel are artistically presented and interesting. Flowing aloft above the *howḍa* and running on to the side of the pillar above the cavalier are the waving banners and pennons. On the side to the right of the pillar there are two soldiers in vigorous action (pl. XXIIIb). These two are obviously Koṇḍiga and Erega the brothers of Ayyapa who is shown with his hands in action on the other side to the left. The cavalier is obviously the Noḷamba chief Uttiga and the horse he is riding is Rājahamśa as mentioned in the last line of the inscription.

* No. 127 of B of stone inscriptions copied in 1899.

The inscription itself is in early Kannaḍa verse and though mutilated, gives a fine picture of the battle so beautifully portrayed in the sculpture. It mentions how Ayyapa and Uttiga mounted ferocious elephants and fought valorously on the side of the royal house of the Gaṅgas, died on the battle-field and climbed up to heaven, carried away lovingly by the celestial damsels. The second verse describes how Uttiga the chieftain that day mounted the fierce elephant in rut belonging to Ayyapa and with different arms tore and felled several enemy kings and pierced them with spears as they got up, but himself died gloriously in battle. In continuation, the inscription proceeds to narrate how Ayyapa's brothers Koṇḍiga and Erega, the *hastipālas* of the royal household of the Nolambās had a memorial stone set up for them.

The last line mentions the name of the horse Rājahaṁsa of Añchayya, and this is on one side of the slab, like the line mentioning Bijjayya.

17. *Gargoyle*: This is an excellent example of gargoyle, shaped after the *makara's* head; *makaramukha-praṇālī* a frequent motif in art (pl. XLIIIb). It is interesting to compare with it similar *makaramukha* representation both from Pallava monuments and from Barabudur, as, in Java, at the latter spot, there is a mixture of motifs and traditions from the Pallava and Chālukya territory.

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INDEX

	A	PAGE
<i>abhaya</i>	16, 19
Adhaimankottai	6
Agni	18, 19
Āhavamalla	6
<i>āhūyavarada</i>	9
Aihole	11
Airāvata	21
<i>akshamālā</i>	9
<i>alapallavahasta</i>	22
Ālīngana-Chandraśekhara	9, 11
<i>alinīya</i>	22
Amarāvatī	11
<i>ananta</i>	9, 14
Anantapur	5
Añchayya	25
Andhra	4
— Art	4
<i>anigada</i>	16, 17
Ānjaneya (temple)	24
<i>avikuśa</i>	10
Anniga (Annayya)	5
<i>antarīya</i>	17, 18
Apasmāra	14, 21
Apparsvāmi (shrine)	3
Arāleupe	19
<i>ardhamattalī</i>	22
Art Gallery (Tanjore)	11
Attīyabbarāsī (Chālukya princess)	5
Ayyappa	5, 6, 24
Ayyappadeva	5, 24
Āvaṇi	5
	B	
Bādāmī	2, 3
Bāpas	5
Bāpavidyādharma, Bāpa King	5
Baka	21
Barabudur	25
Bengal	4
Bhairava	16
Bhīma II	5
Bhoga-Nandīśvara (temple)	5
<i>bhujataruvana</i>	14
Biccavol	12
Bijjayya	24, 25
Bīra-Noḷamba, see Anniga	5
Brahmā	12
<i>brahmagrandhi</i>	13
Bṛhīdīśvara (temple)	3, 23
Būtuga	6

	C	PAGE
Ceiling slab with <i>dikpālas</i>	1, 18
<i>chakra</i>	10
<i>chakravākas</i>	21
Chālukyas	1, 3, 5, 11
<i>chāmaradhārīnī</i>	24
Chāmuṇḍā	10
Chāruponnera	5
<i>chatura</i> , mode of dance	21
<i>chauri</i> bearer	23
<i>chauris</i>	19, 23, 24
Chidambaram	4
<i>chitrakāra</i>	7
Chola	1, 2, 6
Chorayya	6
Copper plates	2
	D	
Dakṣiṇāmūrti	8, 9, 20, 21
<i>ḍamaru</i>	10, 17, 20
<i>danḍa</i>	19, 21
Dārāsūram	11
Deopāra	7
<i>deva</i>	12, 18, 19
Dēvī	10
<i>dhammilla</i>	10
<i>dharma</i>	2
Dharmapuri	5
<i>dharmik</i>	3
<i>dhuttūra</i>	13
<i>dikpālas</i>	18, 19
— in ceiling slab	1, 18
Dilīpa	5, 6
Divabbarāsī	5
Doḍḍēśvara (temple)	2, 9, 10, 11, 12
Door lintel	19
<i>dvārapālas</i> , Śaiva	23
	E	
<i>ekāvatī</i>	13, 16
Ellora	22
Erega	24, 25
— brother of Ayyappa	25
	F	
France	4
	G	
Gajalakṣmī	19
Gajāṇikūśa—Chola	6
<i>ganās</i>	1, 8, 14, 18, 19, 21

	PAGE		PAGE
G—cont.		K	
Gandharvas	8	kachchha	17, 18
Gaṇeśa	4, 16, 18	Kadamba	5
— dancing	22	Kailāsa	22
Gaṅga	1, 4, 5, 6, 23, 25	Kailāsanātha (temple)	2, 7
Gaṅgaikondacholapuram	4	Kāktiya	12
Gannarāsa, son of Ayyappa	6	Kālī	17, 18
Gargoyle	25	Kālidāsa	8, 18, 14, 22
Goliṅgeśvara (temple)	12	Kaliṅga	4
Gomabbe, Ganga Princess	5	kalpavallī	19, 20, 21
Govardhana, incident of	21	Kāmbaḍūru	5
grandhi	14	Kampili	6
Gwalior	8	Kānchipuram	2, 5, 6, 8, 11, 22
H		kanṭhī	16, 23
Haḷebīḍu	8	kapāla	10, 14
haṁsa	19, 21	kapāla-yajñopavīta	10, 17
hastipālas	25	karandā	16, 18
Hemāvati	1, 2, 3, 5, 6, 7, 8, 11, 14, 22, 23, 24	kartarimukhaḥasta	9
Heñjerappa (temple)	7, 23	kaṭaka	18
Heñjeru	5, 24	Kathāsarisāgara	7
herostone	8, 23, 24	kaṭisūtra	14, 18, 17, 18, 23
Hindupur	1	Kāveripākkam	8, 10, 11, 19
howḍa	8, 24	keyūra	9, 13, 14, 16, 18, 23
Hoyasālas	6	kirīṭa	10, 16, 18
I		kīrtimukha	21, 22
ihāmṛga	8	Kolār	5
Indra or Indradeva, son of Vira- Mahendra	6	Koṇḍiga	24, 25
Indra	21	Kṛishṇa	21
Indrāpī	21	Kṛishṇa III (Rāshṭrakūṭa)	6
indranīlamani	13	Kuchabandha	17
Inscriptions	2, 23	kūḍu	19, 20
Inscriptions of choḷa	2	kutirapāda	23
— in hero stone	23, 24	Kumārāsambhava	13
— in Canarese—Telugu	23, 24	kumbha	17
— in Kannaḍa	25	Kumbakonam	4
— in Tamil—Grantha	2	kuṇḍala	9, 10, 13, 14, 16
Iṛiṇa Nolaṁba	5, 24	L	
Iruḷa	5	Lakshmiśvara (temple)	5
J		lākamala	13
Jagadekamalla (Jayasiṅga)	6	Lokapālas	22
— (Nolaṁba)	6	M	
jamḃira	13	Maḍakasirā	1, 5
jaṭābhāra	9, 18, 23	Mahābali-kula-vidhvamsanaṇ	5
jaṭāmakuṭa	10, 13, 17	Mahendra, son of Polāchora	5, 7
jaṭās	9, 10, 13, 14	Mahendrādhirāja	7, 23
Java	16, 25	Mahendraravanna (Pallava)	3
Javanese sculptures	16	makara	13, 17, 25
Jāyabbe, Ganga princess	5, 7, 23	makara-kuṇḍala	13, 14, 16, 18
jvālā-keśa	17	makara motif	25
		makaramukha-praṇālī	25
		makarapattī	10

	M—cont.	PAGE		P	PAGE
<i>makuta</i>	13	<i>pādakaśakās...</i> ....	....	16
Mallikārjuna (temple)	11	<i>pādasera</i> ....	....	13, 14, 16, 17
<i>mañcha</i>	24	<i>padmanidhi...</i> ....	....	11, 19
<i>mañḍava</i>	2, 3	Pāla ....	....	4
Maṅgala	5	Pallava ....	....	1, 2, 3
Mārasimha, son of Būtuga	6	<i>paraśu</i> ....	....	20
Mayindamma-See Mahendra	5	<i>pāśa</i> ....	....	10
Mayindiram-Uḍalyār (temple)	5	Pāsanabbe ....	....	13
<i>mekhalā</i>	13, 17	<i>pātāka</i> ....	....	16, 21
Melakaḍambūr	4	<i>patrakunḍala</i> ....	....	9
memorial stones	8	Paṭṭaśakal ....	....	11
Metropolitan, Museum of Art	10, 11	Pārvatī ....	....	10, 11, 13, 21
<i>meṅkīrti</i>	2	<i>phalakas</i> ....	....	13
<i>miṭṭuna</i>	21	Pillars, two varieties of ....	....	20
<i>modaka</i>	13, 22	Polālchora ....	....	5, 6
Mukkaṇṭi	5	<i>prāśasti</i> ....	....	2, 4
<i>muktā-yajñopavīta</i>	11, 13, 14, 16	<i>pretakunḍala</i> ....	....	10, 17
<i>mukuta</i>	24	<i>prīṣṭha</i> ....	....	14
Mysore	5	<i>prīṣṭhasvastika</i> ....	....	14
	N		Pulakeśin ....	....	2
<i>nāja</i>	10, 13	Pulināḍu ....	....	6
<i>nājabandha</i>	20	Puṅganur ....	....	6
Nāgārjunakoṇḍa	7	<i>pūrnaghaṭas...</i> ....	....	19
Nāgeśvarasvāmi (temple)	4		R	
<i>nāja-kuchabandha</i>	17	<i>Raghuvansa</i> ....	....	22, 24
<i>nāja-udrabandha</i>	13	Rājāditya ....	....	6
Nabapāṇa	7	Rājahansa, name of horse	....	24, 25
Nandi	5	Rājamalla ....	....	5, 23
<i>nandī</i>	11	Rājarāja ....	....	3, 6, 23
Nandī (Sculpture)	13, 14, 20	Rājasimha ....	....	7
Nanniga	5	Rājasimhesvara (temple)	....	2, 22
Nanni-Nolamba	6	Rājendra ....	....	3, 4, 11, 12
Napoleon Bonaparte	4	Rāma ....	....	16
Narasimhavarman	2	Rāmeśvaram ....	....	6
Narteśvara, metal image of	4	Raṅgapatākā (Pallava queen)	....	11
Nāsik	7	Rāshṭrakūṭa....	....	5, 6, 13
Naṭarāja	14, 21	— art of, blend with	....
Naṭeśa	14, 21	— Pallava	....	19, 20
— northern tradition, represen-		<i>ratnakunḍalas</i> ....	....	9
— tion of	21	Raṭṭapāḍi ....	....	2
— southern tradition, represen-		Rāvaṇa ....	....	22
— tion of	21	— devotion of, represented	....	22
Nirṛiti	19	— encounter with Vālī	....	22
Nolamba	1, 2, 3, 6	— encounter with Kārtavīr-	....
— Art	17	— yārjuna	....	22
Nolambādhirāja	5, 23	— representation of	....	22
Nolamba Pallavas	1, 2	Rukmiṇī ....	....	10
Nolambavāḍi	1, 2, 3, 5, 11	<i>rūpakāra</i> ....	....	7
Nolapayya	5		S	
Nolipayya	5	Śaivism ....	....	3
Nolipayya, (brother of Mahendra)	5	Śaka Era ....	....	23
Nonambavāḍi	5	śā'ā ....	....	19

	S—cont.	PAGE
Salem	5
saṅkha	10
saṅkhaśāstrī	11, 19
saptamāyikā	1, 16, 17
Satyabhāmā	10
Satyavākya I (Rājamalla)	5
saubhāgya	13
Siddheśvara (temple)	8, 9, 10, 11
śūpi	11
śiṅha-mukha	19
Simhaphota, son of Maṅgala	5
śiraśchakra	17, 18
— early representation of, in stone sculpture	18
Sītā	10, 16
Sittannavāsai	20
Śiva, as Naṭeśa	14, 19
— Dakṣiṇāmūrti	20, 21
— as Kālāntaka	22
— representation of, in Briha- diśvara temple	23
— bhakta	22
— linga	22
— as Somāskanda	10, 21
Śivamāra Saigottā	5
Śicapurāṇa	20
Sovarāsi, Sculptor	7
Subrahmanya, stone sculpture of	9, 12
śūla	13, 14, 17, 19, 20
sukhāṇa	23
Sūrya	9, 10, 12, 16
sūtrapāla	7
Śvāhā, consort of Agni	18
Swali, Haridas	10

T

Taḍihappādi	....	2
Tagaḍur	....	5
tarāṅga	....	17
tarjanā	....	23
Taijāvr	....	3, 6, 23
Thiribhuvanadhīra (title of Mahen- dra)	....	5
Tiruvaiyār	....	3
Tiruvālaṅgādu	....	10
Tondaimaṇḍalam	....	6
toreṇasālabhaṅgi	....	7
Trailokyamahadevī	....	11
Trailokya Mahendra	....	11
Trailokyamalla	....	6
Trailokyamalla Someśvara	....	6
Tripayana Pullava	....	5

	T—cont.	PAGE
tribhāṅga	17
trīśūla	10, 17, 23
trivālī	10, 17
Tuṅgabhadra	6

U

udarabandha	....	11, 14, 16, 17, 18, 23
Udayāditya Permmāṇaḍi	....	6
uṭṭakakuṇḍala	....	17
Umā	....	10, 13, 14
Umā-Mahēśvara	....	11
Umā-Sahita	....	13, 14
ūrdhva	....	14, 16
Usavadāta	....	7
uṭṭaṅga	....	14
uṭṭaṅkita	....	7
uttarīya	....	14
Uttiga	....	24, 25

V

Vaikunṭha Perumāḷ (temple)	....	8
vaishnavasthāna	....	21, 22
Vaishnavī	....	9, 10, 11
Vakāṭakas	....	11
valayas	....	16
Vālī	....	22
Valhalla	....	24
Vaṅga, script of	....	7
Vārāhi	....	9, 10
vastra	....	17
vastra-yajñopavīta	....	9
Vātāpī	....	2
Veṅgi	....	12
vidyādhara	....	8, 19, 21
vidyādhari	....	19, 21
Vijayanagar	....	20
Vijayawāḍa	....	11
Vijayasena	....	7
Vikramāditya	....	2, 11
vimāna	....	19
vinā	....	16, 17
Vīnadhara Dakṣiṇāmurti	....	16
Vīra Mahendra	....	5, 6
virakal	....	24
Vīra Mahendra Nolambadhirāja	....	6
vīrasana	....	13, 14, 16
vīrasvarga	....	24
Vṛishabha	....	21
vṛākhyaṇamudrā	....	20

Y

Yama	....	18
yajñopavīta	....	9, 10, 16, 17, 18, 23



PLATE I.

Umāmaheśvara, inscribed Nāṇāmba, 9th century A.D., Hemāvatī. Government Museum, Madras.



PLATE II.

Umāmaheśvara, Nāgamba, 9th century A.D., Hemāvati, Government Museum, Madras.



PLATE III.

Nateśa, Nolamba, 9th century A.D., Hemavati, Government Museum, Madras.



PLATE IV.

Rāma and Sitā, Nolamba, 9th century A.D., Hemāvati, Government Museum, Madras.



PLATE V.

Sūrya, Nolamba, 9th century A.D., Hemāvati, Government Museum, Madras.



PLATE VI.

Vinādhara (front), Nolamba, 9th century A.D., Hemāvati, Government Museum, Madras.

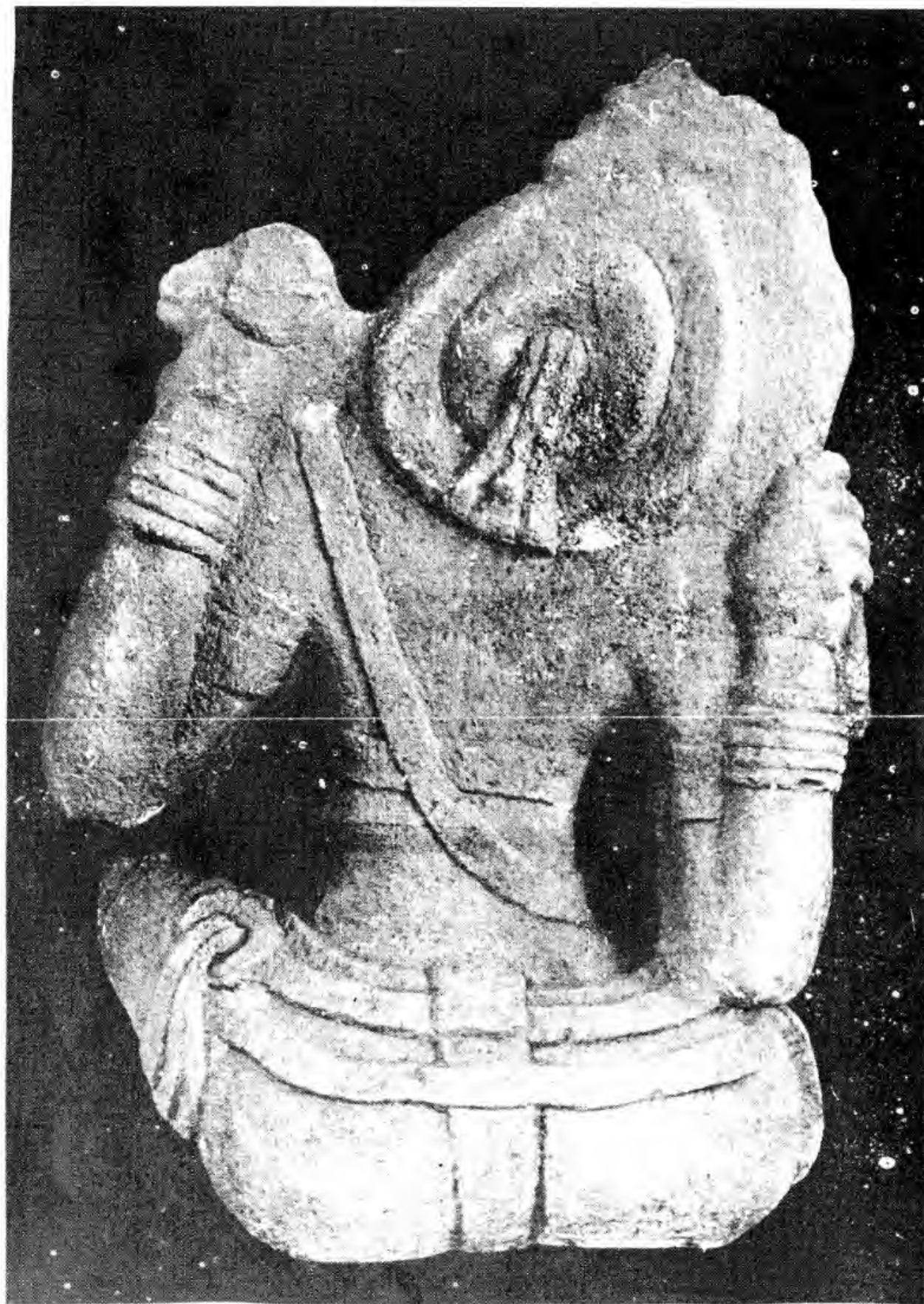


PLATE VII.

Vipāṭhara (back), Nolamba, 9th century A.D., Hemāvati, Government, Museum, Madras.



PLATE VIII.

Kali (front), Nolamba, 9th century A.D., Hemavati, Government Museum, Madras.



PLATE IX.

Kālī (back), Nolamba, 9th century A.D., Hemāvati, Government Museum, Madras.



PLATE X.

Gaṇeśa, Nolamba, 9th century A.D., Hemāvati, Government Museum, Madras.

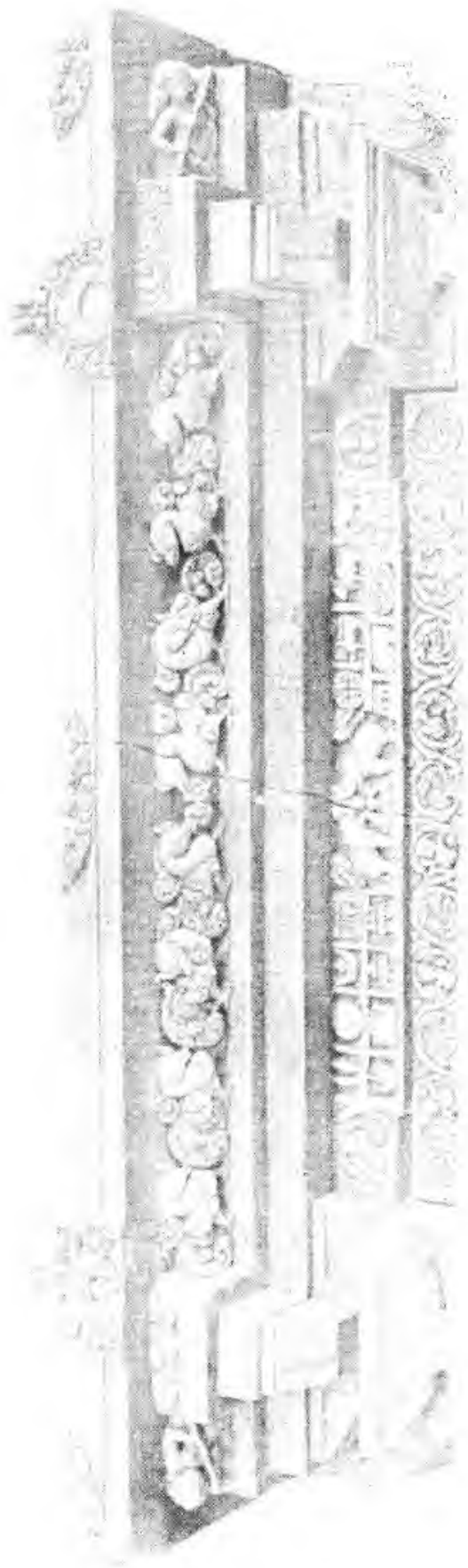


PLATE XI.

- (a) Ceiling slab, Nolamba, 9th century A.D., Hemāvati, Government Museum, Madras.
 (b) Lintel, Nolamba, 9th century A.D., Hemāvati, Government Museum, Madras.



PLATE XII.

Ceiling slab (first panel showing Agni), Nalanda, 9th century A.D., Hemavati,
Government Museum, Madras.



PLATE XIII.

Ceiling slab (second panel showing Yama), Nolamba, 9th century A.D., Hemāvati,
Government Museum, Madras.



PLATE XIV.

Ceiling slab (third panel showing Nṛṣiṅga), Nolamba, 9th century A.D., Hemāvati,
Government Museum, Madras.



PLATE XV.

Pillar (sides *a* & *b*), Nolamba, 9th century A.D., Hemavati, Government Museum, Madras.



PLATE XVI.

Pillar (sides *a* & *b*), Nolamba, 9th century A.D., Hemāvati, Government Museum, Madras.

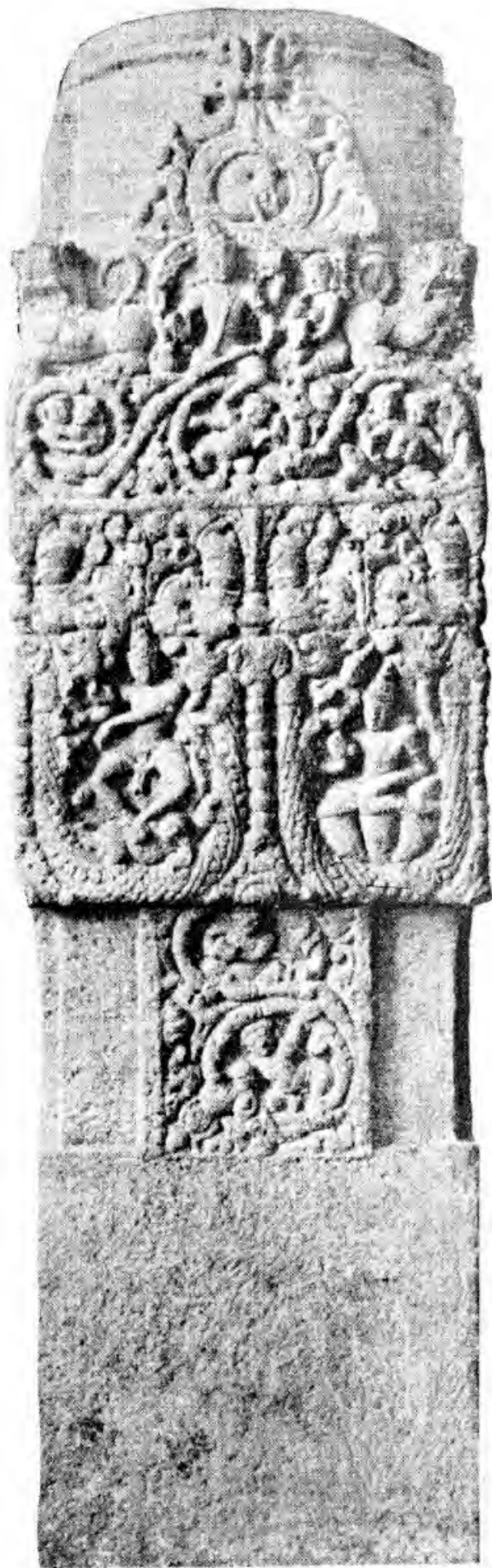


PLATE XVII.

Pillar (sides 1 & 2), Nolamba, 9th century A.D., Hemāvati, Government Museum, Madras.

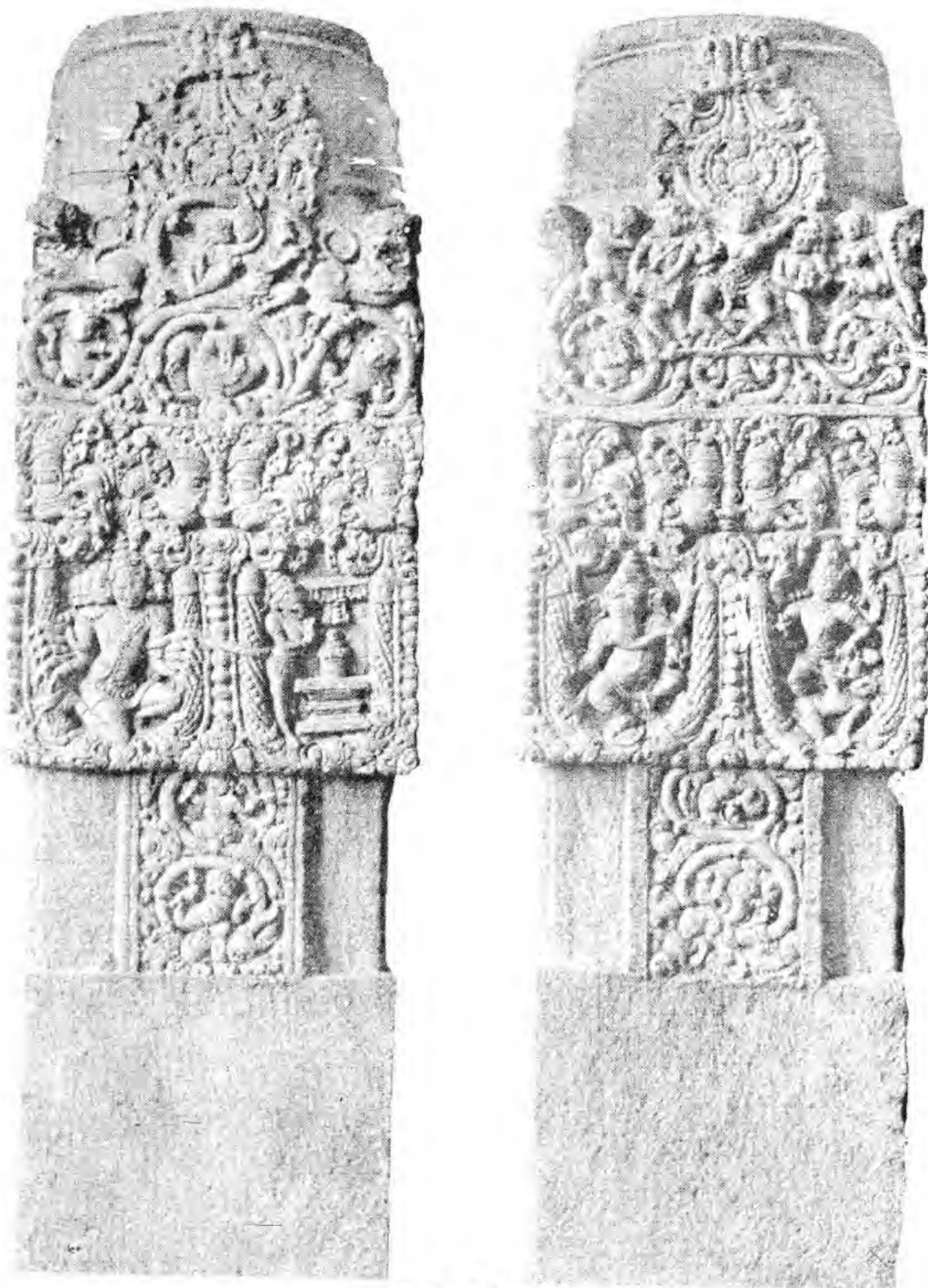


PLATE XVIII.

Pillar (sides 3 & 4), Nolamba, 9th century A.D., Hemāvati, Government Museum, Madras.

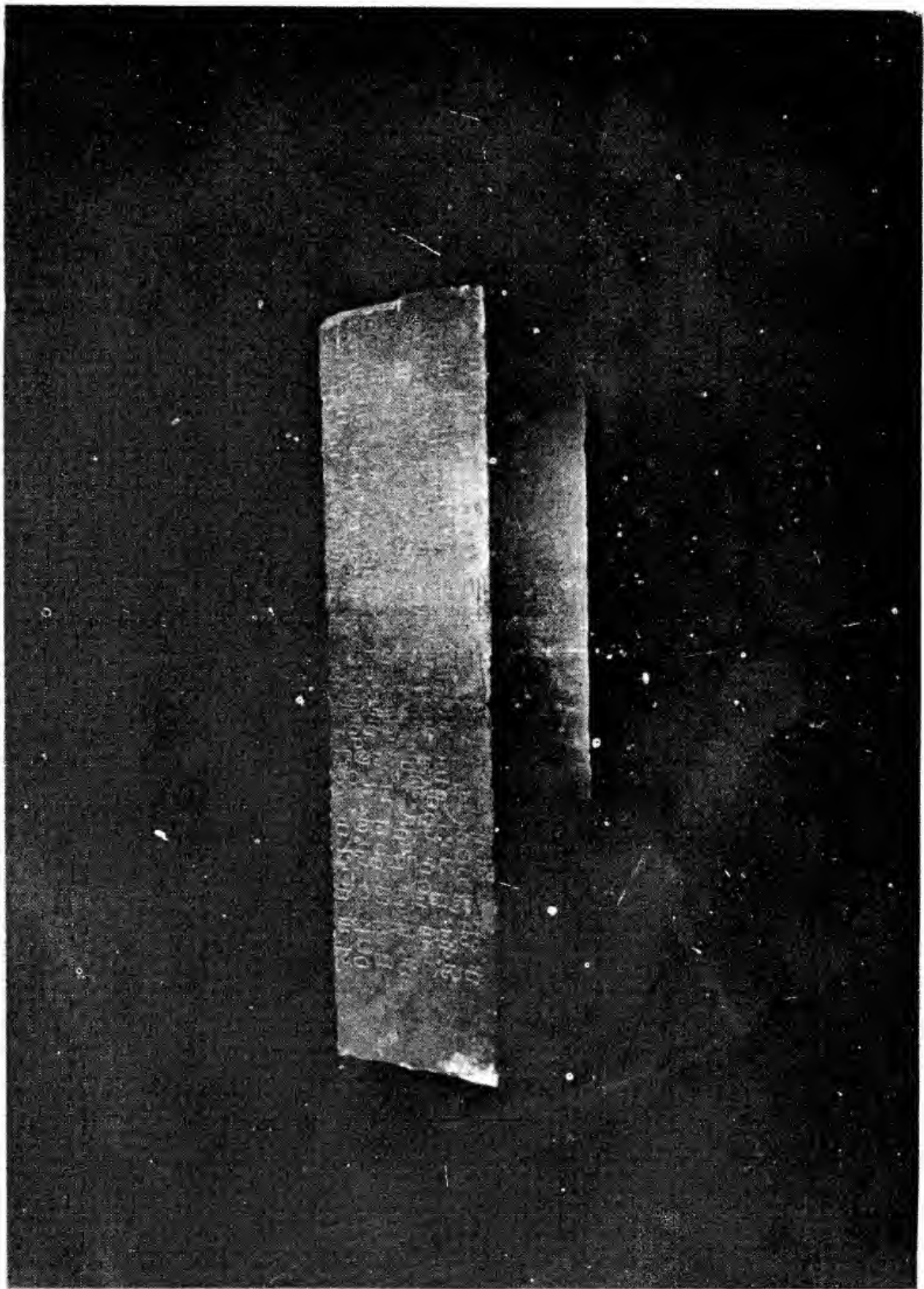


PLATE XIX.

Inscribed pillar of Mahendrādhirāja (side showing inscription, Nolamba, 9th century A.D., Hemāvati, Government Museum. Madras.

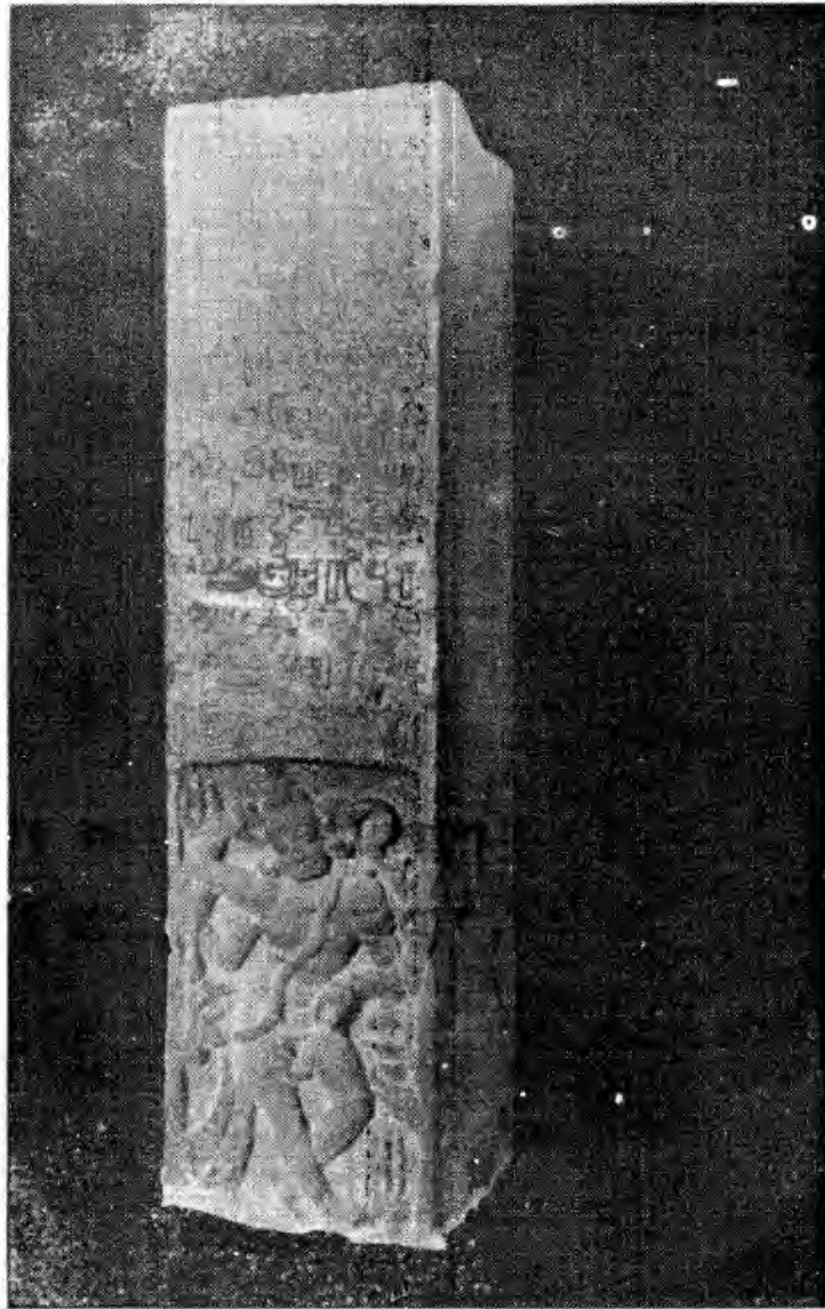


PLATE XX.

Inscribed pillar of Mahendrādhirāja (side showing dvārapāla), Nolambā, 9th century A.D.,
Hemāvati, Government Museum, Madras.



PLATE XXI.

Inscribed pillar of Mahendrādhiraṣa (side showing Mahendrādhiraṣa), Nolamba, 9th century A.D., Hemāvati, Government Museum, Madras.



PLATE XXII.

Hero Stone, Nolamba, 10th century A.D., Hemāvati, Government Museum, Madras.

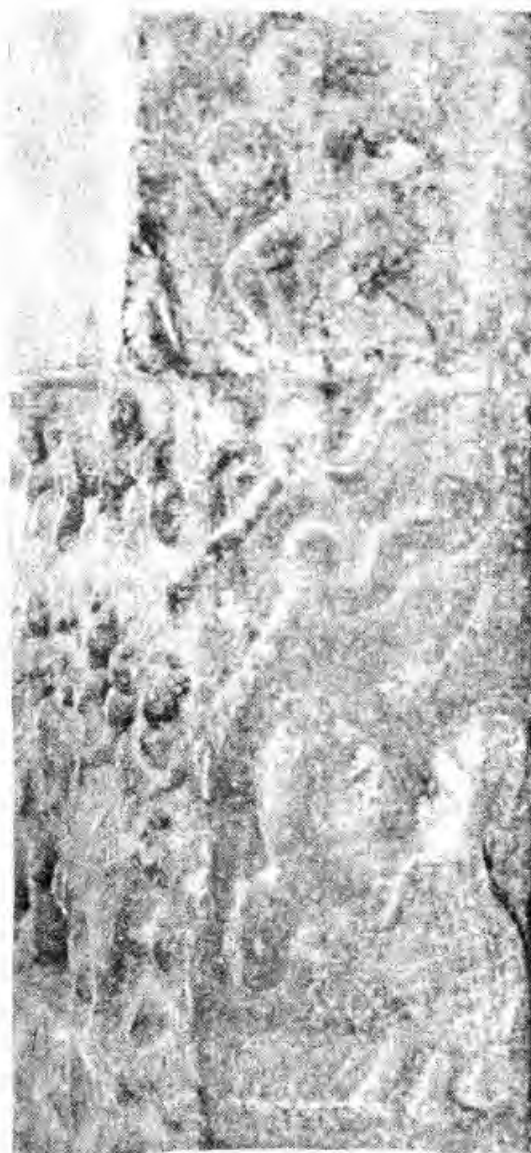


PLATE XXIII.

- (a) Hero Stone showing battle scene Nolamba, 10th century A.D., Heñjeru near Hemāvatī, Government Museum, Madras.
- (b) Hero Stone (side showing fighting horseman), Nolamba, 10th century A.D., Heñjeru near Hemāvatī, Government Museum, Madras.



PLATE XXIV.

Enlarged battle scene (elephants and warriors), Nolamba, 10th century A.D., Heñjeru near Hemāvatī, Government Museum, Madras.

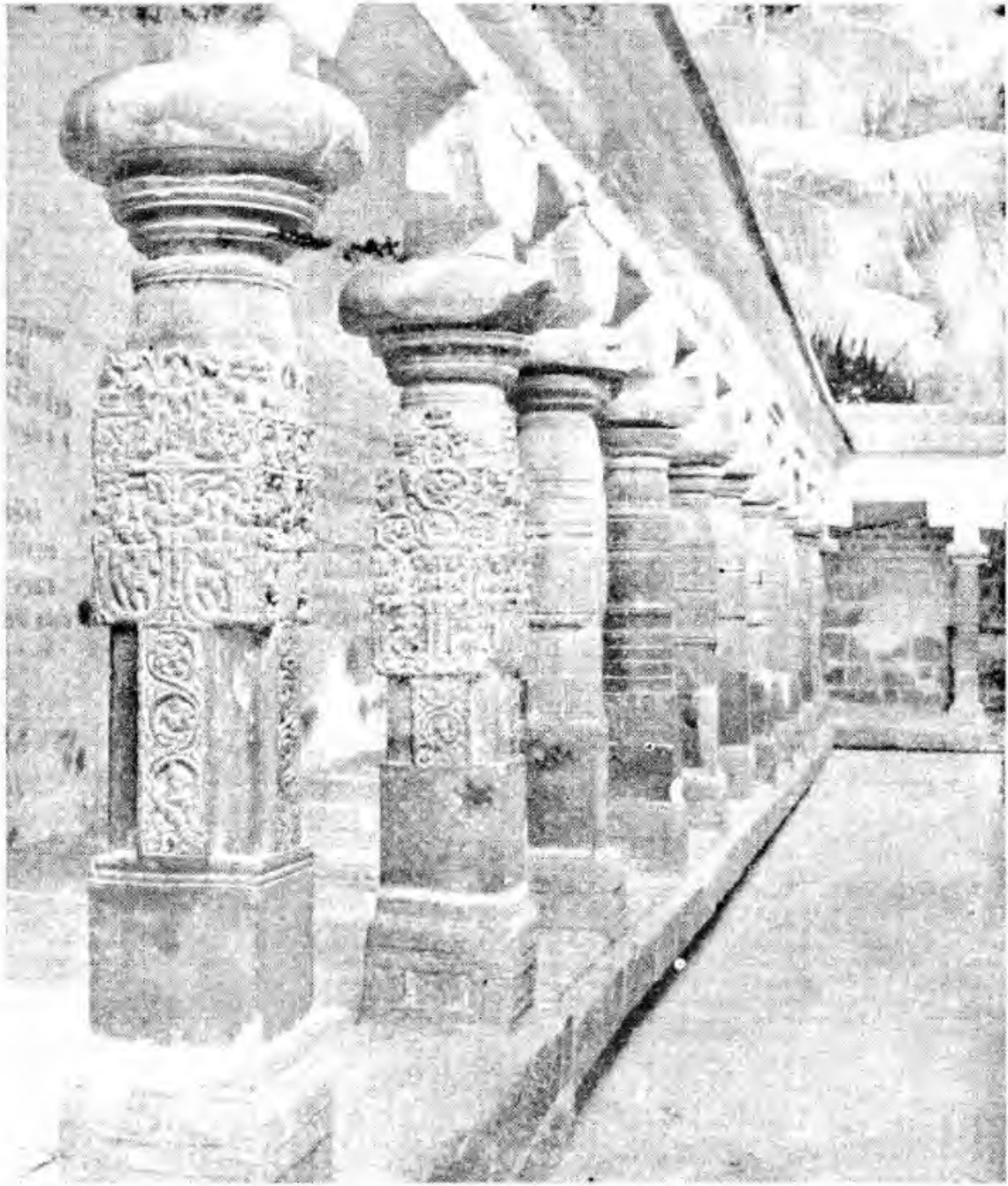


PLATE XXV.

Pillars from Tiruvaṇṇaiyār, Nolamba, 9th century A.D., from Nolambavāḍi.



PLATE XXVI.

Dakṣiṇāmūrti, Nolamba, 9th century A.D., Hemāvati.



PLATE XXVII.

Vārāhi, Nolamba, 9th century A.D., Siddheśvara temple, Hemāvati.



PLATE XXVIII.

Subrahmanya, Nolamba, 9th century A.D., Dodḍeśvara temple, Hemāvati.



PLATE XXIX.

Vaishnavi, Nolamba, 9th century A.D., Dodḍeśvara temple, Hemāvati,



PLATE XXX.

Chāmundā, Nolamba, 9th century A.D., Dodḍeśvara temple, Hemāvati.

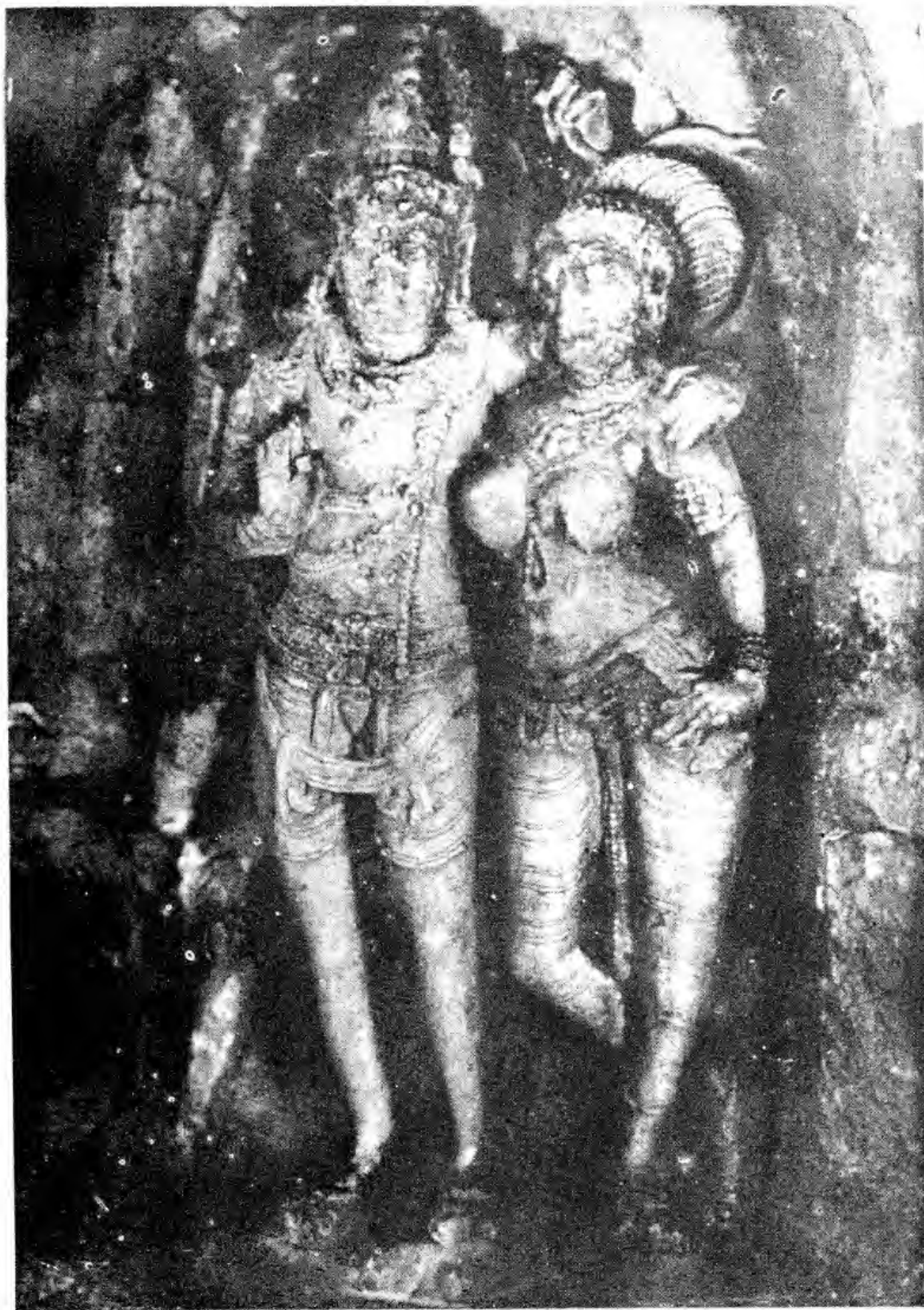


PLATE XXXI.

Ālīngana Chandraśekhara, Nolamba, 9th century A.D., Hemāvati.

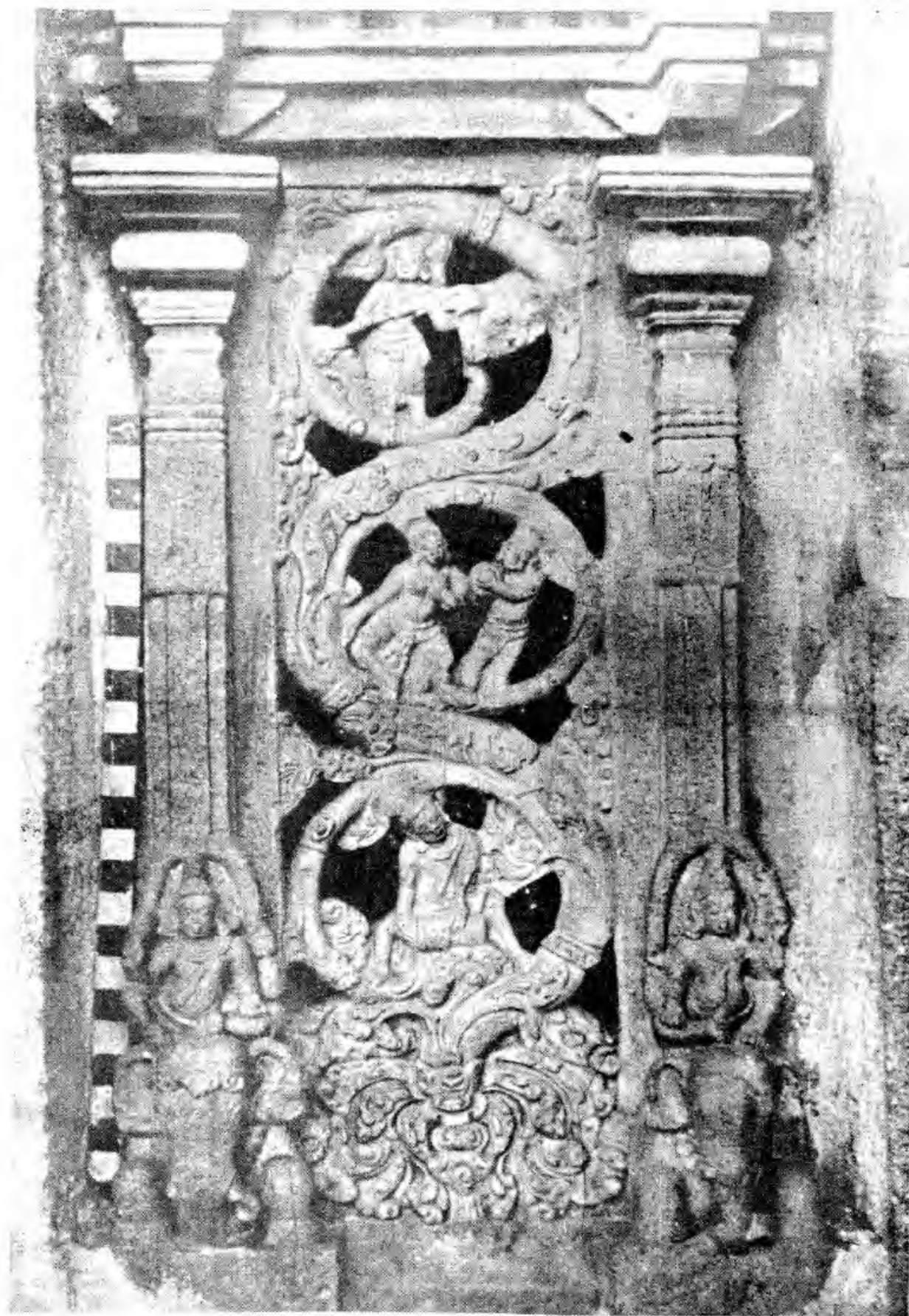


PLATE XXXII.

Carvings on perforated window in Dodḍeśvara temple, Nolamba, 9th century A.D., Hemāvati.



PLATE XXXIII.

Perforated window from Brihadiśvara temple, Tanjāvūr, Nolamba, 9th century A.D.,
from Nolambavādi.

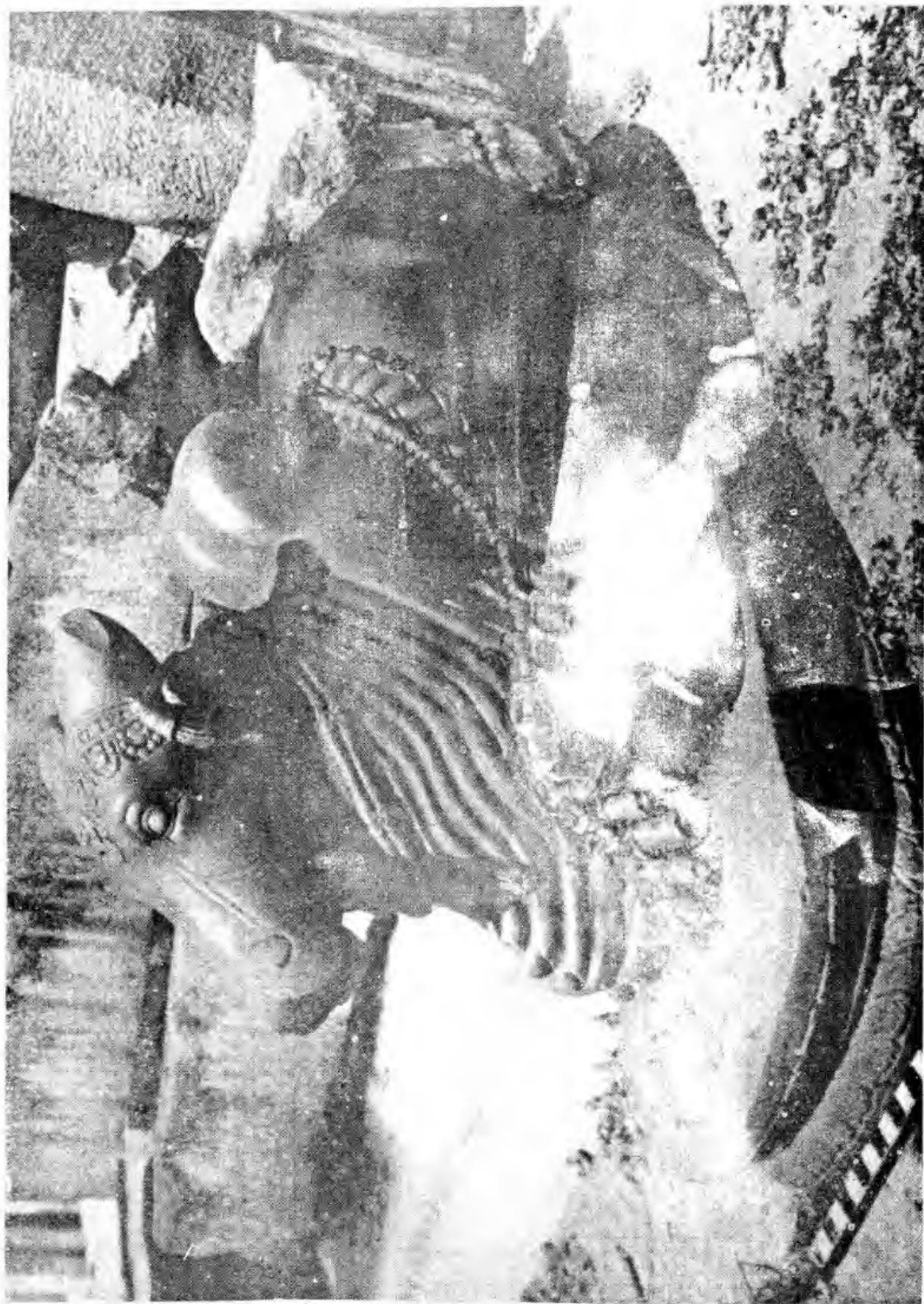


PLATE XXXIV.

Nandi, Nolamba, 9th century A.D., Hemāvati.

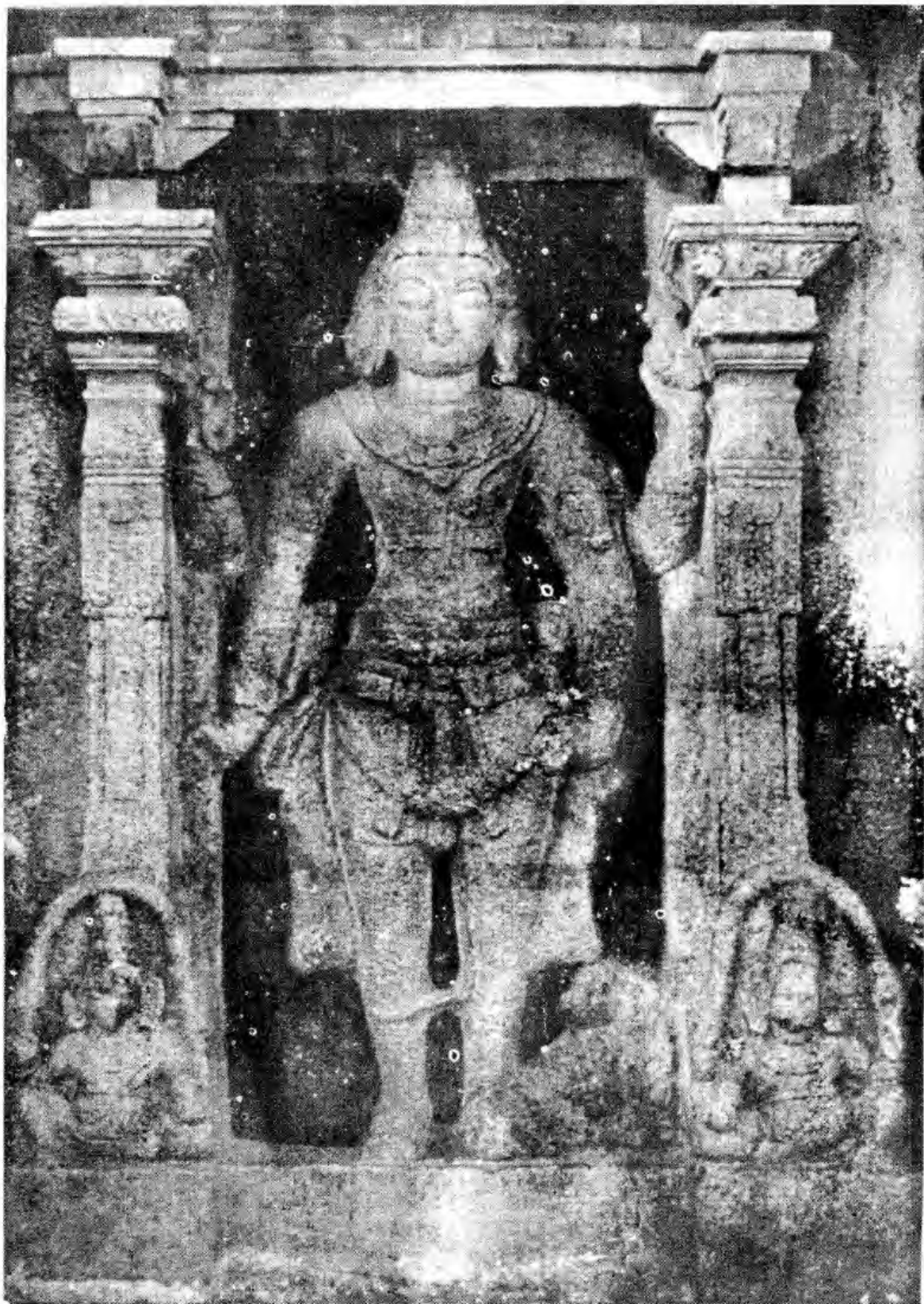


PLATE XXXV.

Brahmā, Nolamba, 9th century A.D., Siddheśvara temple, Hemāvati.



PLATE XXXVI.

Sūrya, Nolamba, 12th century A.D., Hemāvati.

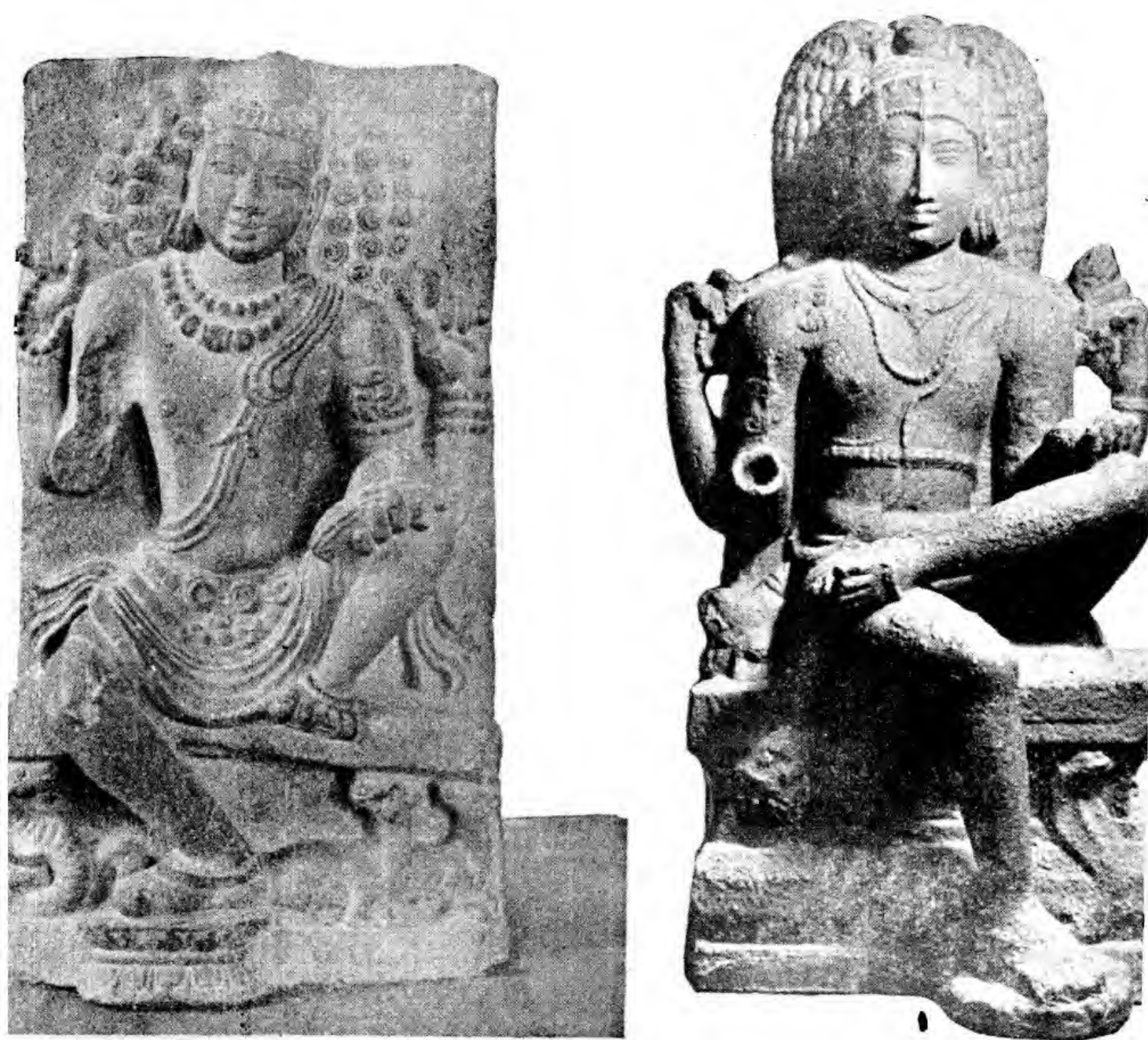


PLATE XXXVII.

- (a) Dakshināmūrti, Pallava, 8th century A.D., Kāveripākkam, Government Museum, Madras.
- (b) Dakshināmūrti, Chola, 10th century A.D., Tanjāvūr Art Gallery.



PLATE XXXVIII.

- (a) Sūrya, Pallava, 8th century A.D., Government Museum, Madras.
(b) Devī, Chola, 10th century A.D., Metropolitan Museum of Art, New York.

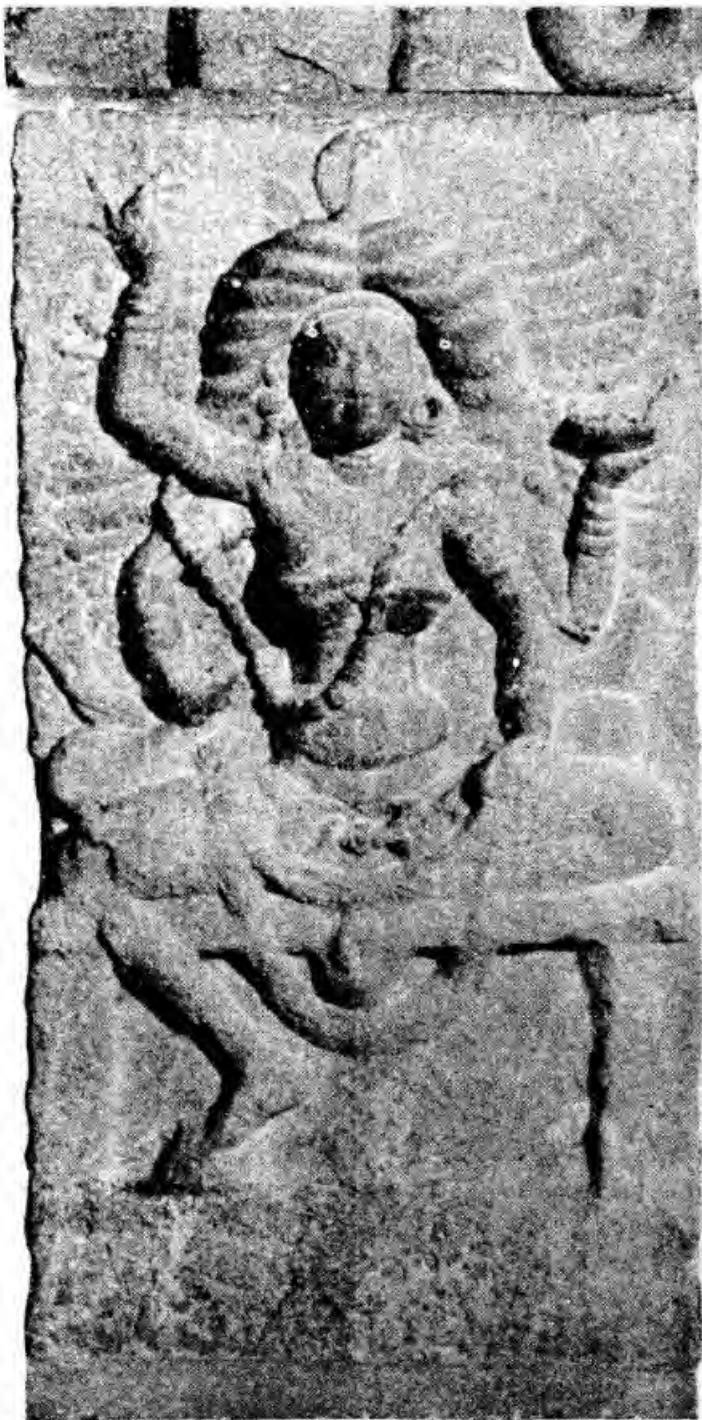


PLATE XXXIX.

(a) Chāmundā, Pallava, 8th century A.D., Satyamaṅgalam, Government Museum, Madras.

(b) Vārāhī, Pallava, 8th century A.D., Satyamaṅgalam, Government Museum, Madras.



PLATE XL.

Kālī, Choja, 11th century A.D., Government Museum, Madras.

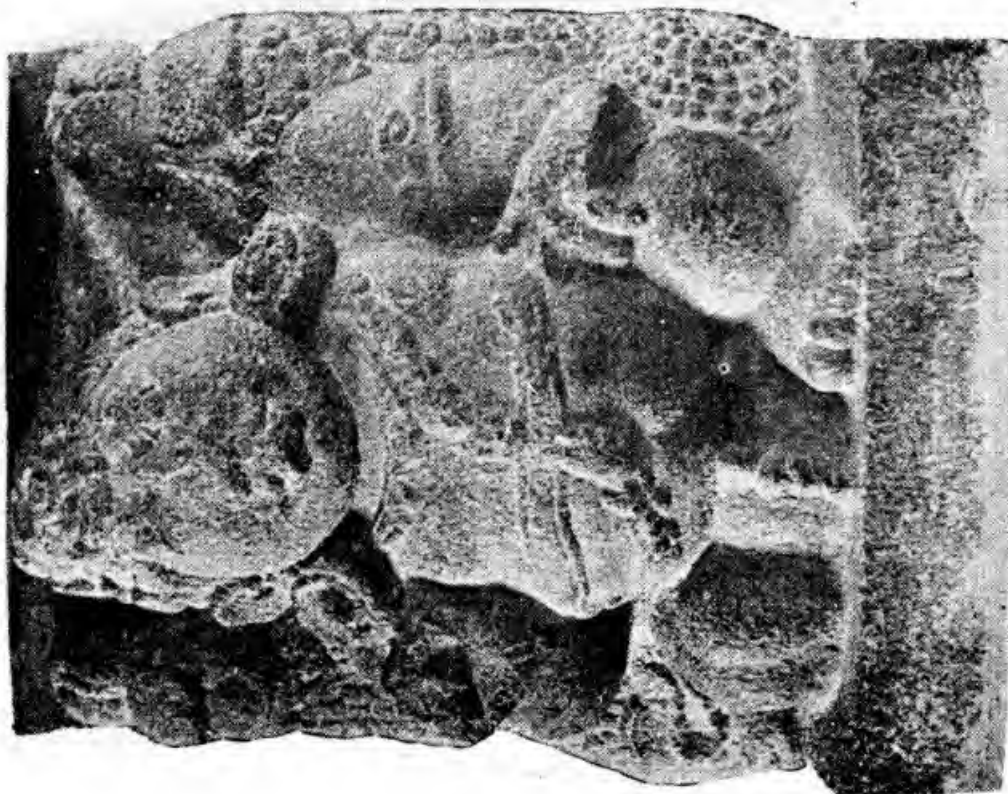


PLATE XLJ.

- (a) Śaṅkha Nidhi, Pallava, 8th century. A.D., Kāveripākkam, Government Museum, Madras.
- (b) Padma Nidhi, Pallava, 8th century A.D., Kāveripākkam, Government Museum, Madras.



PLATE XLII.

Hamsa, Pallava, 8th century A.D., Kāveripākkam, Government Museum, Madras.

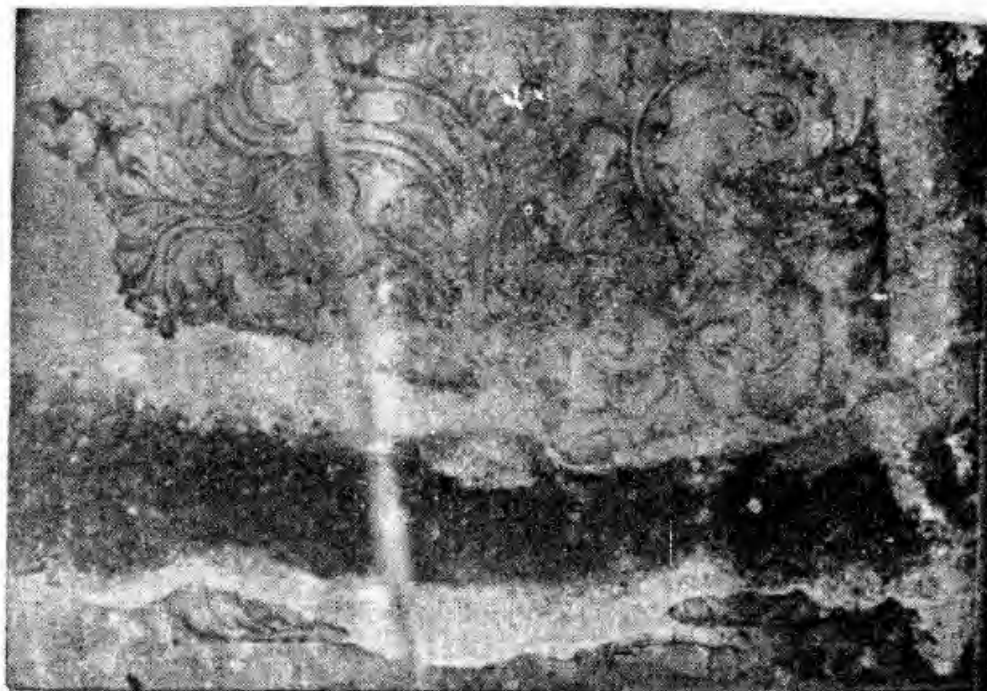


PLATE XLIII.

- (a) Hainsa (painting), Pallava, 7th century A.D., Sittannavāsai.
 (b) Makara gargoyle, Nolamba, 9th century A.D., Hemāvati, Government Museum, Madras.



PLATE XLIV.

Discomfiture of Ravana at the hands of Vāli, Kailāsanātha temple, Pallava 7th century
A.D., Kāñchīpuram.



PLATE XLV.

Kālāntaka, Chola, 11th century A.D., Brīhadiśvara temple, Tanjāvūr.

